

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 14, 1920

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

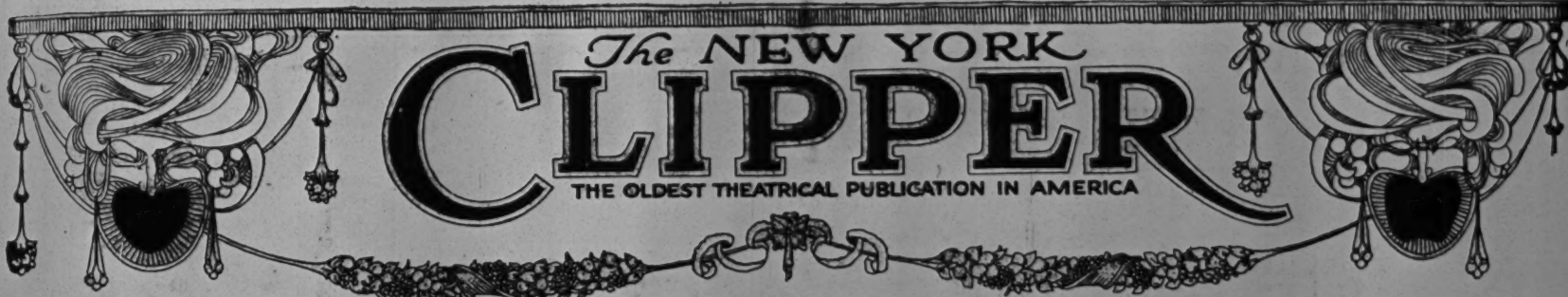
FIRE!!! We were burned out
at the Star, Cleveland

But It Did Not Stop
The Two Sensational Favorites



**WITH AL REEVES SHOW AND
FEATURED**

This Week, Lyric Theatre, Dayton, O.



Copyright, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

FRANK QUEEN, 1853
Founded by

NEW YORK, APRIL 14, 1920

VOLUME LXVIII—No. 10
Price, Fifteen Cents, \$5.00 a Year

BROADWAY THEATRES FEEL EFFECTS OF RAILWAY STRIKE

**Suburbanites and Commuters Being Cut Off, Cost Show Houses
Fully \$50,000 Daily. Companies Find Traveling
Hard and Some Miss Stands and Baggage**

The tie-up of suburban trains as the result of the switchmen's strike which started in Chicago last week and has steadily spread until all railroads between New England and Kansas City are affected, has hit the business of the theatres badly. Business along Broadway took a slump beginning last Saturday which affected almost every show. And Monday when the suburban service of all the railroads connecting with New York was further curtailed, business slumped still more.

It is estimated there are 500,000 suburbanites who come into New York daily. The major portion of the suburban traffic is handled by the Erie, the Lackawanna carries the next largest amount of suburbanites, after which the Central Railroad of New Jersey, the New Haven and the Pennsylvania, not forgetting the Long Island, carry the balance of the suburban traffic. Of this number, there are about 25,000, or ten per cent, a day, who patronize the theatres of New York.

Now that railroad transportation to and from their suburban homes is not vouchsafed them, people are staying home until such time as conditions right themselves, with the result that the theatres here are losing at least \$50,000 a day by reason of their temporarily discontinued patronage.

For example, business at the Casino, where "My Golden Girl" is playing, which gets a great deal of its daily patronage from transients, particularly suburbanites, dropped about \$600 last Saturday afternoon. The evening's business also showed a considerable decrease from the same day the previous week, it being directly attributable to the curtailed suburban service on all of the roads entering New York.

The principal ticket agencies along Broadway report a slump in their business which they admit amounts to 15 per cent; and one broker admitted, early this week, that his business had fallen off 25 per cent as the result of the trouble.

J. L. Horner, General Eastern Passenger Agent of the Lackawanna, stated early this week that he expected to see suburban traffic entirely crippled within the next few days, despite the extraordinary measures being adopted by the roads to keep some trains running. This, he explained, will be necessary if some sort of direct inter-city service is to be maintained.

As the switchmen's strike continues throughout the country, it will become more and more difficult for shows to leave and arrive at cities according to their booking schedule. As a matter of fact, almost every show that had to travel from one place to another within the last few days in the area affected by the strike, has encountered difficulty in reaching its destination.

The chief difficulty encountered was the movement of scenery, costumes and other baggage. For it was explained that in the larger cities, theatrical baggage cars are, for the most part, not loaded in the regular depot, the baggage car being

switched to some loading platform in the railroad yards and afterwards hitched to the train. It is this switching and hitching process which is the principal cause of delay. The passenger trains leaving the stations and having occasion to travel only in a direct route are not subject to the difficulties encountered by the baggage cars. And, since in most cases it is impossible for a company to give a performance without the show's regular scenery, it makes no difference whether the players arrive at their destination on time, for they cannot give a performance if the cars containing the scenery are delayed.

"The Greenwich Village Follies" is an example of a show that found itself in just the sort of situation mentioned. It left New Haven last Saturday night scheduled to open at Poli's, Washington, the following day. After a great deal of difficulty was experienced in leaving New Haven, the players finally managed to reach Washington on Sunday in time to give the initial performance. But it was discovered that the scenery had not arrived at the national capital and, moreover, it was learned that the chances of its arriving before the following day were very slight. The result was there was no performance of the "Greenwich Village Follies" in Washington last Sunday night. The monetary loss to the show amounted to upwards of \$1,500.

In Chicago, where the switchmen's strike started, the "Shubert Gaieties" show experienced a great deal of difficulty in getting on its way to St. Louis, where it was scheduled to open on Monday of this week. And as late as Monday afternoon it could not be definitely determined here whether or not it would open in St. Louis as scheduled.

The Harry Hastings Burlesque Show, which closed a week's engagement in Philadelphia last Saturday night, being scheduled to open here Monday afternoon at Hurtig and Seamon's Theatre, managed to open, but not without strategic methods being resorted to to bring it from Quakertown. The scenery, costumes and baggage were hauled from Philadelphia on motor trucks last Sunday. The members of the company traveled by train, but it took them four hours to get here.

The baggage car of the Edmund Hayes show, scheduled to open Monday afternoon in Springfield, Mass., did not leave the Grand Central yards until ten o'clock Monday morning. It should have been on its way the previous day.

That shows have suffered a minimum of disruption is due entirely to the splendid co-operation and help in getting started on the part of railroad officials. Such men as William Lindsey, local freight agent of the Lehigh Valley Railroad and J. Floyd Andrews, assistant general passenger agent of the same road, are putting in additional hours' work in an effort to help out the theatrical interests affected by the strike situation.

(Continued on page 7)

HELD IN CHATEAU THIERRY ROW

William A. Schacht, former treasurer of Chateau Thierry, Inc., surrendered last week in the West Side Court, where warrants had been issued for his arrest on two charges preferred by Paul Benedek, president of the Chateau Thierry Corporation. The corporation was organized to present a cyclorama of the famous battle. Schacht, who is also a lawyer, was held in \$500 bail on each of the two charges lodged against him. Bail was furnished by a surety company and the examination was adjourned by Magistrate McGeehan until next Friday.

It is charged in the court papers by Benedek, that Schacht, while treasurer of Chateau Thierry, Inc., sold fifty shares of the company's stock to James H. Brown, of 52 Beaver Street, at \$15 per share, Brown paying \$750 to the corporation by check drawn on the Franklin Trust Company. However, the papers charge, the stub in the stock book was altered so that it appeared that the shares were sold at \$10 each. This was done, Benedek charges, "to conceal a larceny."

In the other complaint lodged against Schacht in the West Side Court, Benedek charges that Schacht, while treasurer and bookkeeper of the Chateau Thierry Corporation, drew a check for \$250 on the Greenwich Bank and made it payable to Max Laube; that the check was cashed after being indorsed "Max Laube and O. K. William A. Schacht, treasurer," and that Schacht "did appropriate the money for his own use." It is also charged by Benedek that Schacht paid the \$250 to Laube for losses he incurred to the latter in a "crap game."

CANTOR GETS \$40,000 CONTRACT

Joseph Rosenblatt, the Yiddish cantor, signed a new concert contract last week with the Music League of America for the season 1920-21. Under its terms, he is guaranteed \$40,000 next season for a series of fifty concerts, to be paid at the rate of \$800 net for each concert. Last season he received but \$500 for each concert.

The cantor's income is also augmented by a yearly salary of \$7,000, which he receives from the Congregation Ohab Zadek in Harlem for singing in its synagogue. In addition, he receives phonograph royalties said to total upwards of \$10,000 a year.

WAYBURN WITH ERLANGER

Ned Wayburn has been placed under a long term contract as stage director for both the Charles Dillingham and A. L. Erlanger interests. It was reported last week that the recent Wayburn-Ziegfeld split resulted from the latter failing to live up to an alleged agreement, made some time ago with Wayburn, whereby, it is said, he was to be taken into partnership with Ziegfeld at the end of five years.

COMPLAINT AGAINST RIVOLI

The first complaint against the Rivoli Theatre management by an Equity member was filed early this week by Rose Dean, with the Chorus Equity Association. She claims that she was engaged for one of the Hugo Riesenfeld stage pictures, and worked two days. She was then let out, the contention being that her hair was too light for pantomime work. She wants a full week's pay.

"WHAT'S IN NAME" RE-ORGANIZED

A reorganization of the John Murray Anderson corporation which produced the "What's in a Name?" show, is being worked out, chiefly for the purpose of paying off the indebtedness incurred through the show's production, it was learned early this week.

Kenneth C. Kirtland, attorney for John Murray Anderson, Inc., is preparing the necessary papers to be filed in Albany, for an increase in the corporation's capitalization. This increase will total \$50,000, which will give the corporation a capitalization of approximately \$105,000.

The original capitalization was \$55,000, divided as follows: 500 shares of preferred stock, par value \$100, and 1,000 shares of common stock of no par value, but whose nominal value was fixed at \$5 a share. Al Jones, the ticket broker, who is reported to be acting for Joe Leblang, Meata Hawkesworth, Morris Green, Benjamin Wood and Guy L. Rigg, the latter two married men, are reported to have acquired most of the original stock. Several other outsiders also bought blocks of stock.

The officers are: John Murray Anderson, president; Meata Hawkesworth, vice-president and Morris Green, secretary and general manager.

It was originally planned to spend about \$50,000 on "What's in a Name?" However, before the show opened here at Maxine Elliott's Theatre, the production had entailed an outlay of \$84,000. The corporation paid off more than half of the indebtedness that was contracted, the balance being due, it is reported, last Monday.

The show's earnings since it opened are not sufficient to pay off the corporation's indebtedness all at once. As a matter of fact, although the show is touted as a sure-enough money getter, it has, thus far, been unable to gather enough money to put it on easy street. This is due chiefly to its inability to open out of town on the scheduled day, and, finally, the comparative smallness of the theatre where it is housed. It moves to the Lyric Theatre April 23.

So, it was decided to increase the corporation's capitalization \$50,000, and with that sum received for additional stock that will be issued to cover the increased capitalization, the creditors will be taken care of and a tidy sum, besides, will be salted away for future use, if necessary. Already, it is reported, Rigg and Benjamin Wood, the chief outside backers of the show, have subscribed for \$30,000 worth of the additional stock to be issued. The balance will be sold to others now interested in the corporation.

Morris Green stated early this week that he expected the reorganization and increased capitalization to be completed by the end of this week.

MILTON OPENING PIECE

BALTIMORE, April 12.—Next Monday, Robert Milton will present, at the Auditorium Theatre, "The Charm School," a new musical comedy by Alice Duer Miller and Robert Milton, from the story in a Saturday Evening Post. Jerome Kern has written the music.

The cast contains Sam Hardy, Marie Carroll, James Gleason, Margaret Dale, Minnie Dupee, Ivan Simpson, Rapley Holmes, Neil Martin, Beth Franklin, Judith James, Evelyn MacVey, Florence McGuire, Blyth Daly, Theodora Laroque, Alberta Turner and Frances McLaughlin.

SUMMER STOCK CHORUS GIRLS WANT \$25-WEEK THIS SEASON

Equity Passes Resolution Making That the Minimum—Seventy-five Companies Getting Ready to Open, Believing Good Business Ahead

Musical stock managers will have to pay their chorus girls more this Summer than in seasons heretofore. This was the announcement made at the headquarters of the chorus branch of the Actors' Equity Association early this week, following a council meeting of the associations' directors, who approved and adopted resolutions calling for an increase of from \$13 to \$7 over the former wage.

According to Chorus Equity officials, the minimum wage for Summer stock will be \$25. This rate will hold good for all Equity choristers engaged between May 1 and Labor Day. The resolution also calls for payment for all lay-offs and extra performances and includes transportation, to and from the place of engagement, as well as other benefits of the Chorus Equity contract, such as shoes, stockings, tights, etc. The resolution was introduced by George Trimble and passed by a vote of six to one.

Considerable discussion arose at the meeting as to whether the minimum salary for the Summer months should be fixed at \$30 or \$25. The latter figure was finally decided upon when it was pointed out that the majority of Summer stock houses depended upon fifty cent patronage and that the Summer stock manager should be allowed twenty-five per cent deduction on the season's gross receipts for bad weather. It was also held that living conditions for the performer were considerably cheaper in Summer stock towns.

This Summer promises to be the biggest stock season in a number of years. More than seventy-five companies are now in formation and several cities, including Philadelphia and Denver are to have companies for the first time in a long while. In the former city, the Grand Opera House, one of Philadelphia's largest theatres, has been booked for a season of ten weeks. George Weist will head the cast and the repertoire will include only plays by George M. Cohan. In Denver, the Erlich Theatre, will be devoted to stock.

Edward Robins has taken over the Royal Alexandria Theatre, Toronto, Canada, and will again present several new plays, some of which may also be produced here next season. Among the players who will be in his attractions are Ernest Truex, Renia Carruthers, Estelle Winwood, Helen Holmes, Thomas E. Jackson, John Daly and Tom Wise. The latter will be featured in revivals of "Father and the Boys," "David Harum," and "The Country Cousin."

Leslie Morosco and George Marshall will present a stock season at the Baltimore Auditorium beginning Monday, May 31. Frank McCormick has been engaged to direct the productions. The cast will include Jack Norworth, Sue MacManamy, Ina Hayward and Beth Franklin.

Jessie Bonstelle will present her usual stock season at the Grand, Detroit, and Star, Buffalo. Several new plays are scheduled for production, as well as revivals of "A Prince There Was," "Everywoman," and "Branded."

Providence, R. I., will have two Summer stock companies, for the first time. The Mayflower company plans to produce "Eyes of Youth," "De Luxe Annie" and other late releases with Margaret Leonard in the featured roles. The Albee Players, the other company, has in the cast Winifred Lenihan, Staley Price, Symona Boniface and Winifred Wellington.

The Blaneys will continue their regular stock seasons at the Yorkville and Prospect theatres, New York, through the Summer months. They have also taken over the Prospect, Cleveland, where Selmar Jackson will head the cast. At the present time they are negotiating for other houses.

The Hawkins-Webb Players will close their regular season at the Empire The-

atre, Butte, Mont. this week, and reopen for a Summer season at the Majestic Theatre, Flint, Mich., on April 25. Another company of Hawkins-Webb Players who have been appearing at the Majestic, will close there on that date and re-open at the Opera House, Muskegon, Mich.

The S. Z. Poli Players have opened at the New Academy Theatre, Scranton, Pa. In the cast are Paul Donah, Hazel Moulton, John B. Mack, Zita Moulton, Eric Dressler, Frank S. Peck, Mildred Rogers, John Dougherty, Fifi Lawrence, N. Yellanti and Peggy Pags. Other companies under the same management will open at New Haven, Springfield and Hartford.

On Monday night the Cliff Stork Players opened at the New Victoria Theatre, Dayton, Ohio. Their repertoire for the season will include "Liars," "Broadway Jones," "Branded," "Here Comes the Bride," and "Every Woman Knows."

The W. W. Prosser stock company will open at the Keith Theatre, Columbus, Ohio, the latter part of May. Their program includes, "The Woman in Room 13," "Every Woman Knows," "Branded," "Way Down East," "Daddy Long Legs," "Polly Anna," "Never Say Die," and "Innocent."

L. Monta Bell, who, with George Marshall, conducted a stock venture at the Shubert-Garrick, Washington, last Summer, will have his own company this year. The opening is set for May 3. Earle Foxe has been re-engaged as leading man. Willard Robertson will also be in the cast. The season is set for twenty weeks.

Stuart Walker will take over the Shubert-Murat, Indianapolis, beginning May 31. This will mark his third season at this house and, as usual, several new productions will be tried out.

The Jack Bessy Players will open at the Palace, Danville, Ill., on April 18. The Summer program includes, "Common Clay," "Mary's Ankle," "Here Comes the Bride," "Branded," and others.

The Alcazar Musical Comedy Stock Company, which recently closed a year's engagement at Portland, Ore., is negotiating for a season at Clunes, Los Angeles, to open in June. Nella Wilbur is the featured feminine lead. The Morosco and Majestic Theatres, Los Angeles, will continue their Winter stock engagements throughout the Summer months.

The John Craig Players will continue their Winter engagement at the Arlington, Boston. Mary Young, featured player, will continue the run of "The Outrageous Mrs. Palmer," and do some new plays. The Elise Bartlett company will open in Lowell, Mass., and the Summerville Theatre, Summerville, Mass., will house the Priscilla Knowles Company.

The Gene Lewis Company, operating at Mank's Theatre, Miami, Florida, scheduled to close last week, will continue on there for a Summer season.

The Otis Oliver Company will be at the Savannah, Ill., Opera House. The company will open within a few weeks, presenting "The Prince Chap."

The B. F. Keith office has two stock companies planned for the Summer season at Union Hill, N. J., and Portland, Me. The latter organization has been presenting plays all Winter and will continue without interruption.

Howard Rumsey will manage a season beginning the latter part of the next month in both Syracuse and Rochester. Phoebe Foster will play leads in the former city, while Minna Gombel will star at the latter.

Albert Vies, a member of the Fourteenth Street Theatre Stock Company will take a company to Wheeling, W. Va.

Corse Payton has arranged with the Shuberts to take over the Riviera, New York, and the Crescent, Brooklyn, for stock, following the close of the regular season.

"SHOW ME" TRIED OUT

"Show Me," a comedy in three acts, by Sidney Toler, who recently appeared in "On the Hiring Line," and who is at present playing a part in "Sophie" at the Greenwich Village Theatre, was presented for the first time last week by the B. F. Keith Players in the Hudson Theatre, Union Hill, N. J.

This is the second Toler show to be produced this season. "Golden Days," under the management of George Tyler made its appearance in Chicago recently. Another play by the same author, entitled "Rag-a-Tag Man" has also been accepted by Sam Harris.

"Show Me," originally called "Growing Pains," as a laugh getting comedy is there. It has been invested with a wealth of humorous material, makes use of the badger game for melodramatic purposes, and also has a touch of pathos. The first and second acts shape up as the best, the third act being the weakest. Toler will re-write it. It is reported that George Tyler is interested in the piece.

The story is about the love affair of Gladys Wainwright, daughter of Arthur Wainwright, district attorney, and Waldo Emerson, a rather irrepressible chap who might fall under the harsh title of a "boob." He asks Gladys' hand in marriage, but father says he will have to show him and he does. The two sweethearts hit upon the idea of writing a play for which a \$10,000 prize has been offered by a theatrical magazine. They elope so that they may find material and local color. From there on, things begin to happen.

Of course, there is a villain and father holds papers that will send him up the river for quite a stay. Father intrusts the evidence to his son. And the badger game is brought into play by friend villain. All works out well, however, for the latter, until the eloping sweethearts blunder upon the scene. Then father finds them and things look pretty dark until Waldo has a streak of luck, recovers the papers and all ends happily, with the villain cursing his luck from the wings.

SHOWS SWITCHING HOUSES

On Monday evening, April 19, "What's in a Name," now at the Maxine Elliott Theatre, will move to the Lyric for an indefinite engagement. Lionel Barrymore, now in "The Letter of the Law" at the Criterion, will go into Maxine Elliott on the same evening. Barney Bernard will close his engagement at the Lyric in "His Honor, Abe Potash" on Saturday. The Criterion will show pictures under the direction of Hugo Reisenfeld.

ROBINSON CIRCUS INCORPORATES

DOVER, Del., Apr. 9.—The John Robinson Circus and Amusement Company was among the incorporations filed with the Secretary of State this week. It is capitalized at \$10,000 with John G. Robinson, J. S. Robinson and Charles N. Dornette, of Cincinnati, as incorporators.

STUDENTS BOMBARD ACTORS

GUELPH, Ont., Apr. 10.—Students of the Ontario Agricultural School bombarded the actors in "Please Get Married" last Saturday with small bags of flour, to show their displeasure with the play. They were expelled from the theatre and are to be tried by the school faculty.

GALLO COMPANY DID \$2,400

LOS ANGELES, Cal., Apr. 10.—The Gallo Grand Opera Company, which completed a two-weeks' engagement here, did a gross of \$2,400, despite a dropping off in receipts due to Holy Week.

"HITCHY-KOO" CLOSES 17th

"Hitchy-Koo" will close April 17th and re-open August 19th, at Paterson, New Jersey for next season. Marty Sampter has the rights.

OPELS OPEN 26th

The Opels will open their fourteenth annual tour at Custer, Ohio, Monday, April 26 for the benefit of the American Legion.

ATTERIDGE AND CARROLL ANSWER

An answer was filed this week in the Fifth District Municipal Court by Harold Atteridge and Harry Carroll, in the suit brought against them by Dave Lewis.

Through their attorney, Leon Laski, they set up as a defense that, even if they did agree, as alleged in the complaint, to pay Lewis 10 per cent of all royalty moneys received by them on "The Little Blue Devil," he is not entitled to any at this time because he had no right to enter into the alleged agreement.

It is Lewis's claim that the defendants owe him a balance of \$712.90. In his complaint, filed through House, Grossman and Vorhaus, he alleges he was retained by the defendants to negotiate with Joe Weber to the end that the latter should produce "The Little Blue Devil," written by the defendants. He sets forth it was through his efforts that Weber considered the play and finally produced it here last August.

As a result, Lewis alleges, he became entitled to the amount he is now seeking to recover. He sets forth that the show played to gross receipts amounting to \$148,704.15. Out of this amount, the defendants received 4 per cent in royalty, or a total of \$5,949.60 which they divided equally. Lewis claims he is entitled to 10 per cent of this amount, or \$594.96, but that he only received \$75 on account.

Between August 21 last, and February 7, of this year, Lewis claims there was sold 19,303 copies of songs of "The Little Blue Devil," it being alleged by him that he is entitled to one cent for each copy sold, or a total of \$193.03.

It is claimed by the defendants, however, that not only is Lewis not entitled to the money he claims, but that, even if they did enter into the agreement he alleges, he had no right to because he was in the employ of Weber at the time and, as such would have been working in his employer's interest anyhow.

SUE FOR STOLEN TRUNK

Stewart and Downing, through their attorney, David Steinhardt, have started an action against Paul Salvain, in the Third District Municipal Court, seeking to recover \$995 which, they claim, is the value of a trunk and its contents stolen from the Palais Royal early last month.

Salvain's responsibility for their loss, they claim, results from what they allege was improper care taken of their belongings. They say the trunk was placed in the dressing room assigned to them while they were working at the Palais Royal. But, on March 3, they allege, it was placed outside the room. It then disappeared between March 3 and 5, with all their theatrical belongings in it.

The loss of the trunk was reported to the West Forty-seventh Street Police Station and Detective Joseph A. Fitzgerald was assigned to recover it, if possible, which has not been done. Salvain claims the trunk was removed from the dressing room because he loaned the Palais Royal premises to the Fox Film Company for the purpose of filming a cabaret scene in a motion picture.

SUE LOEW'S VICTORIA

Mrs. Cornelia Brandow and Helen Dunmore have entered suit for \$500 each against Marcus Loew's Victoria Theatre, alleging that after they had purchased tickets for the orchestra they were refused admission and made to sit in the balcony. They maintain they were discriminated against on account of their color.

BALL TEAM GETS DATES

The Winter Garden baseball team has made an arrangement with the management of Recreation Park, Woodside, L. I., in consequence of which they will have the use of the park on Monday, Wednesday and Friday of each week.

SOCIETY WOMAN JOINS "MAYTIME"

SAN FRANCISCO, April 10.—Mrs. Joseph J. Rosoborough, wife of the postmaster of Oakland, has joined the "Maytime" company as one of the principals.

MOROSCO TAKES FULTON PLAY

Oliver Morosoco has secured Maude Fulton's latest play, "The Humming Bird," and will commence production immediately.

POPULAR PRICED CIRCUIT IDEA AGAIN BEING TALKED

**Gus Hill, Charley Maynard, George Gatts, Have Had Several
Conferences Over Matter, Despite Unsuccessful Outcome
of the International. Want Twenty Houses**

An effort to again establish a successful circuit of popular priced musical and dramatic houses, is under way and several meetings have been held. As yet, the matter is only in crude shape, but details are being worked out by Charley Maynard, of the K. & E. office, Gus Hill, George Gatts and others. The idea is similar to the one tried with the unsuccessful International Circuit in 1916, it being to provide twenty houses and twenty shows to play in rotation like the burlesque wheels.

According to Hill, the leading spirit behind the venture, the majority of attractions playing the road are not worth the \$2.00 and \$2.50 top now charged, in that they fall under the head of second rate productions. In view of this fact, a \$1.00 top would go a long way toward increasing business, he says.

In addition to this, there are other benefits to be realized by popular priced attractions. One being the wage scale for chorus people. According to the Chorus Equity Contract, the minimum salary for all shows outside of New York shall be

\$35 a week, unless the attraction plays to \$1.00, or less, top. In that case, the road salary shall be \$30.

The twenty houses according to Hill, will guarantee road managers playing the circuit twenty full weeks of booking, leaving the manager all other, extra and added time for split-week and one night stands. The cities in which it is planned to establish pop houses are Philadelphia, St. Louis, Baltimore, Washington, Pittsburgh, Cincinnati, Louisville, Kansas City, Chicago, Detroit, Cleveland, Buffalo, Toronto, Montreal, Boston, New York, and Brooklyn.

The International Circuit started with a string of thirty-one houses, playing both musical and dramatic productions, a number of which were Hill's, but it never got very far. George Nicholai was in on that, but Hill says he has nothing to do with the present scheme. Producers have not been approached yet, but Hill says there would not be much trouble in getting shows.

Another meeting will be held this week.

MIX-UP OVER CHECK

The Pacific Bank last week recovered a judgment in the City Court against Dodge and Pogany, recently organized to produce plays. It amounts to \$2,032.20.

The bank sued to recover on a check for \$2,000 which, it is alleged in the complaint filed by Blumenstiel and Blumenstiel, Dodge received early last month from the U. S. Tale Spins Publishing Corporation of Texas, which publishes an aircraft magazine. The check, it is alleged, was drawn on a Texas bank and signed by C. Anderson Wright, president of the publishing corporation.

Dodge, it is alleged, indorsed the check over to the Dodge and Pogany corporation, which, in turn, deposited it in the Pacific Bank, where it had an account, and drew against the amount it called for.

The check was not honored by the Texas bank, and the full amount having been drawn against it from the Pacific Bank, according to the complaint, the latter bank brought an action which resulted in a judgment by default last week in the City Court.

ZIEGFELD SETTLES CASE

Flo Ziegfeld was sued last week as the result of an action which Gladys Loftus brought against James V. Ritchey and others. The Ziegfeld show girl lost the action, a judgment for costs amounting to \$109.34 being entered against her July 28 last.

At the time, Miss Loftus was working in one of the Ziegfeld shows here. So, when an execution was issued to the sheriff against her property, he garnished the salary being paid her by Ziegfeld. Under the law, on an execution, the sheriff has a right to garnish ten per cent of any salary above \$10 per week. In this Miss Loftus was receiving \$50 per week from Ziegfeld, so the sheriff became entitled to \$4 per week from her employer.

In the suit brought by Ritchey, he alleges that Ziegfeld failed to make payments to the sheriff. Last week, the action was settled and discontinued, it being noted in the papers filed in connection with the discontinuance that Ziegfeld paid to the sheriff \$152 in satisfaction of the claim against Miss Loftus.

GOING INTO CHICAGO

CHICAGO, ILL., Apr. 12.—The Greenwich Village Follies comes to Chicago for a run at the Studebaker Theatre beginning May 2. Another new piece, in Chicago is "The Girl in the Limousine" which opens here at The Woods Theatre on the 18th.

GET JUDGMENT AGAINST MACK

Leslie Morosco and Jack Goldstein, the latter connected with the Pioneer Feature Film Corporation, obtained a judgment last week in the Ninth District Municipal Court against Willard Mack. The amount is \$800.20, including costs.

The plaintiffs sued Mack for \$1,000. Through their attorney, Maurice Brandt, they alleged that they entered into an agreement with him last Summer to act as agents for him in disposing of a series of six motion picture scenarios of which he was the author. They set forth that Mack agreed to pay them a commission of \$500 on each scenario they sold.

They allege that they procured a buyer, who agreed to take four of the six scenarios submitted. He was Arthur F. Beck, and, it is alleged, he bought two, paying \$2,000 each for them. The plaintiffs state that Mack then failed to pay them a commission of \$500 on each of the scenarios.

Mack, through his attorney, S. Goodman, made a general denial of the plaintiffs' allegations. Last week the case came up for trial before Judge Coleman. Mack's attorney pleaded for another adjournment, but the request was denied by the court. As a result, the judgment was obtained practically by default, Judge Coleman disallowing \$250 of the plaintiffs' claim.

WOODS SELLS PLAY

Wellman and Sinnott, a new producing firm composed of William Wellman and James P. "Skipper" Sinnott, has entered the dramatic field and placed in rehearsal a production called "Poker Ranch," originally to have been produced by A. H. Woods under the title of "Lady Polly." The play, written by Willard Mack, was sold to the new firm by Woods.

END BOSTON RUNS

BOSTON, Mass., Apr. 12.—Several shows are due to close their runs this and next week. "The Century Midnight Whirl" closes its run at the end of this week, Fred Stone in "Jack O'Lantern" has entered into his last two weeks, and "The Outrageous Mrs. Palmer," with Mary Young, enters its last two weeks tonight.

HILL SHOW DOES \$7,500

SAN FRANCISCO, Cal., Apr. 11.—The receipts of "Bringing Up Father," owned by Gus Hill, which played here two weeks ago, amounted to more than \$7,500 for the week, a record for the Savoy. This week Wallace Reed opens in "The Rotters."

IMPORTANT, IF TRUE

NASHVILLE, Tenn., April 12.—The press agent for the "Better 'Ole" show, with De Wolf Hopper, which played here last week, let the Nashville *Tennessean* beat all the other papers in the country to a story that will make E. L. Erlanger and Lee Shubert get excited if they don't die laughing by telling it that Hopper and other actors were going to establish a big circuit through the South to Dallas, Tex., and that it would play such attractions as Zeigfeld's Follies, the Barrymores, Otis Skinner, George M. Cohan, David Warfield and practically every other big star known to the American public. Why the paper fell for the story is a mystery, but it printed it as follows:

"That the coming to Nashville of De Wolf Hopper and his company in 'The Better Ole' this week is in reality the linking of this city into a chain of theatrical enterprises which will eventually mean more to the city from a theatrical standpoint than the coming of a great star leaked out Tuesday morning.

"Mr. Hopper and his associates in the financial end of his present company, together with the financiers and backers of other stars of equal merit, are planning a chain of theatres with Nashville as the most northern point and covering the entire South and Southwest, linking with the houses now in operation in the North, East and West.

"This information was obtained Tuesday morning from James F. Kerr, general manager and part owner of the De Wolf Hopper company, who, together with Mr. Hopper, originated and organized the plan being tried this season with Mr. Hopper and his company as the selected feature for a test swing around the circuit. The success of Mr. Hopper's present tour has vindicated the judgment of Mr. Hopper and Mr. Kerr and next season will see this circuit become a reality.

"The idea with Mr. Hopper is not a purely financial one. This star has always been a great lover and friend of the poor and especially of the children, and his plan is to furnish, at least once a month, an entertainment in which the poor and the children can share. This idea is not purely a benevolent one, but one in which this class shall share in the financial end of the houses in their cities and also have the opportunity of seeing the great stars.

"Some may think that the stars desire to appear before the class of persons who are financially able to pay the big prices," said Mr. Kerr, "but such is not the case. De Wolf Hopper had rather appear before an audience that has seldom seen this class of performance and have himself known and loved by them than by any other class. 'I love the people, just the common people who, really make up the cream of the world,' is an expression that I have often heard Mr. Hopper use, and in this he is ably backed by all the real stars of the spoken drama of to-day.

"Coming from the North and East the big theatrical companies find themselves virtually at an end when they reach Louisville and Cincinnati and to come farther South they find big stands too far apart. In order to make this jump they decided that a number of places throughout the South would have to be opened up in order that the jumps could be broken. Louisville had the first of these plays. Memphis proved the second, and then going farther West, there are Dallas, Fort Worth, San Antonio, Galveston and later New Orleans, where the Klaw & Erlanger chain of houses is linked up.

"This leaves, according to Mr. Kerr, new houses to be provided in Nashville, Memphis, Dallas, Fort Worth, San Antonio and Galveston and plans are now under way for the erection of appropriate theatres for the handling of this company's production.

"With the circuit existing, they will be able to bring such stars to Nashville as David Warfield, Otis Skinner, the Barrymores, Guy Bates Post, George M. Cohan, and Raymond Hitchcock, 'The Follies' and all the large musical reviews. All of these have already been approached in the matter and have readily joined in the move and are willing to go in with their money, or play their companies around the circuit, which ever it is deemed best."

JOLSON SHOW CLOSES

PITTSBURG, April 11.—Al Jolson's "Sinbad" company closed here last night, following the refusal of stage hands to lay off a week without salary, although all the actors had agreed to do so. The lay-off, according to Jolson, was made necessary by congested bookings.

On Wednesday night, all members of the company were notified that, unless they agreed to the lay-off, the company would be closed. But the stage hands are said to have demurred, in that their contracts with Jolson called for payment for all lay-offs. Jolson refused to listen to them and the show was closed on the spot.

All the performers were given their fare back to New York, as well as the usual notice salary. The show has had considerable rough sailing with the Equity, although business has been good.

KIBBLE LEFT \$250,000

MOUNT CLEMENS, Mich., Apr. 7.—An estate amounting to more than \$250,000 was left by William H. Kibble who died here suddenly on March 21. Kibble, for the past twenty years, had been owner of an Uncle Tom show that bears his name. His will provides that \$10,000 goes to his sister and the rest of his estate to his wife and two children.

Kibble's show career dates back many years. He was born in Greensburg, Pa., in 1869. When eighteen, he started his theatrical career as a bareback rider with Washburn's Circus. He later became a performer with the Storck Circus. For many years prior to branching out as a producer himself, he was a gun juggler and drum major with the Field's Minstrels.

NEW COMPANY OPENING

SAN FRANCISCO, Cal., Apr. 10.—A new musical comedy company will open here at the Majestic on April 18th, to be known as The Majestic Musical Comedy Company. The opening bill will be "Safety First" and in the company are Bert Southern, James Brennan, Tiny Brothers, Al Stevens, Jim Green, Ed Smith, Florence Lewis, Oeta Freind, Helen Waters, Evelyn Hughes and twelve local chorus girls, under the direction of Bob Hughes.

The company succeeds The Post and Kelly Musical Comedy Company, who will close their run of eight weeks.

STRIKE IS SETTLED

The trouble between the rival operators' unions of Manhattan and Brooklyn, which came to a head by a strike being called at the Gem Theatre, Brooklyn, has been settled, by the capitulation of the management of the theatre, which has agreed to employ a janitor and attendant from local 306 I. A. T. S. E. and an operator from the American Theatre Employees and Projection Machine operators of Brooklyn and L. I. C., which, as a result of the strike, has formed an attendants' union, subordinated by them. The other employees of the Gem are non-union.

SOTHERN DOES \$27,287

WASHINGTON, Apr. 11.—E. H. Sothern and Julia Marlowe, in Shakespearean repertoire, played to \$27,287 in seven performances at Poli's. This is a record for Shakespeare in Washington during Holy Week. Mr. and Mrs. Sothern will play for four weeks in New York, opening April 26.

MOROSCO HAS NEW PLAY

Oliver Morosco has a new play ready for production called "Wait Till We're Married." It was to have been produced in Los Angeles, but the enforced lengthy run of "Civilian Clothes" delayed it. It will be seen in New York first.

TAKE CAMPANINI BODY BACK

CHICAGO, Apr. 10.—Mme. Eva Campanini left last week with the body of her late husband Cleofonte Campanini, former director of the Chicago Opera Association, for Parma, Italy. Luisa Tetradini, a sister to Mme. Campanini, will accompany the widow to Europe.

FIDELITY TO BE OVERHAULED; BE MORE ACTIVE, IS REPORT

Henry Miller to Devote Energies to Up-Building Organization in Preparation for Reported Closed Shop Demand on Part of Equity. Cohan's Position Puzzling Many

Reports of the complete reorganization of the Actors' Fidelity League got into circulation last week and were partially confirmed on Friday when it was announced that Henry Miller had resigned from the Producing Managers' Association and would, henceforth, devote all his energies and time to forwarding the interests of the "Fido" league. His resignation from the Producing Managers' Association is said to have been brought about in order that no insinuations that the league is controlled by the managers' association could be made.

The reorganization, it is reported, has been made necessary by the fact that Equity is almost surely expected to make a stand for the closed shop when next season opens. Such action on its part will almost inevitably bring about a new clash and, supported by the stage hands and musicians, it will be able to present a formidable front. With such a situation arising, the Fidelity League, it is reported, will enter vitally into the situation and attempt to furnish as many players as possible for the casting of shows belonging to members of the Producing Managers' Association. To be in a position to do this, however, will necessitate vigorous methods being injected into the "Fido" management, and it is for this reason, it is said, that Miller has taken this step.

Inquiry at the Fidelity headquarters early this week brought no more information than that Miller would devote his entire energies to the upbuilding of the organization. From members, however, it was learned that a strong Summer campaign for membership is to be waged, when all the present "Fidos" and other players who are not members are in off the road. Thus, by the time the new season opens, it is hoped to have the organization in a much more sturdy condition.

Just why George M. Cohan is not doing this work is a matter of some conjecture among the league's membership, for it is well remembered how profuse were the promises of his support at the time the League was being organized. Of late months, however, the larger portion, if not all, of his time, has been occupied with his own interests and the fact that it is necessary to have Miller come in and go behind the league has led many to believe that Cohan is devoting very little time to it. Inquiry at the "Fido" headquarters brought forth the information that Cohan is almost entirely occupied with his shows, which, by the way, are composed almost entirely of Equity members.

Blanche Bates, Howard Kyle, George M. Cohan, Zella Sears and other Fidelity members last week brought about the indictment of William H. Donaldson, editor of the "Billboard," on a charge of criminal libel. The indictment resulted from an investigation by Assistant District Attorney Edwin P. Kilroe, following the complaint of the league members, who claimed that Donaldson, in an article published during the strike, libeled them, although no names were mentioned.

Membership in the Actors' Fidelity League will in no way be affected by the recent resolution passed by the Equity Association, in which the privilege of joining the latter organization was extended to Fidelity members, according to Howard Kyle, executive secretary. Fidelity, Kyle stated, extends the same privilege to members of Equity.

Kyle has issued the following signed statement:

"The Actors' Fidelity League was formed over night in a time of great stress and the men and women who founded it did so in the firm conviction that they were defending the altars and the fires of their calling. Today, that conviction grips them more tightly than ever.

"They will steadfastly hold to the standards of the business relations between actors and managers, which many of them strove so hard to establish; some, indeed, having made habitual sacrifices since 1913 to that end. But they contend that the best way to maintain such standards is to foster a feeling of mutual confidence and responsibility—which, to be exact, is the spirit of intelligent co-operation.

"It was expected that bitter resentment would abide in certain quarters against the League's existence and the petty detractions and base insinuations that have been hurled at its sponsors, have caused no astonishment. The truth is, that the organization aims at the permanent betterment of actors' conditions and opportunities and the development of several constructive activities that will make for lasting good to the American stage."

MAY BUY MET, IN PHILLY

PHILADELPHIA, April 12.—The opera house at Broad and Butler streets, built about ten years ago by the late Oscar Hammerstein, may be converted into a funeral church and undertaking establishment, it was learned today. Dr. Berthold A. Baer, general manager of Frank E. Campbell's undertaking establishment in New York, is negotiating for the opera house property with the E. T. Stotesbury interests, reported to be desirous of disposing of the property before April 28.

On that day, a \$400,000 mortgage held by the Stotesbury interests, falls due. The undertaking concern, it was learned, is willing to take over the property at a price slightly in excess of the mortgage. Already, their architect has prepared plans for the conversion of the opera house into a funeral church and undertaking establishment, the theatre being eliminated entirely.

It is said that \$500,000 will buy the property. The Shuberts also sought to acquire it several months ago, but their offer of \$400,000 was declined. The site, together with the building and its furnishings, are reported to have cost Oscar Hammerstein and Stotesbury, his backer at the time it was built, approximately \$1,500,000. In recent years, the house has held various form of theatrical entertainment, including motion pictures.

AIDING PRESS CLUB SHOW

SAN FRANCISCO, April 10.—The Press Club will be assisted by a number of theatrical people in putting on a show called "Fourteen Years After," at midnight in the Orpheum Theatre on Saturday, April 17. Margaret Anglin and a company of players will present an original sketch called "The Re-Building of San Francisco."

Others who will appear are Gerald Luke Dillon, press representative of the Orpheum, Robert Vallean, Pete Malony, Frank B. Connolly, H. D. Gee and W. R. Davenport, in a minstrel show.

Soloists who will sing and dance are Eugene Cowles, Godfrey Price, Al Brown.

"FOLLIES" SOLD OUT

PITTSBURGH, April 12.—The "Ziegfeld Follies," which opened here tonight for a week's engagement at the Nixon Theatre, is practically sold out for the entire week, with prices scaled to \$4 top. As a result, there is already \$39,000 in the box office.

The major portion of this advance money was gathered in by Thursday of last week, and it is expected that the show's total receipts for the week will aggregate upwards of \$43,000. The only seats still to be had are in the upper part of the house, and it is quite probable that by Wednesday these, too, will have been sold.

SOLDIERS GIVING SHOW

The initial presentation of the "Come Back Revue," a play written and produced by disabled soldiers, will take place at the West Side Y. M. C. A. next Saturday.

Many of the members of the cast have lost arms or legs and the intention of the play is to show how such disabled men adapt themselves to a method of making a livelihood. The revue was written by Milton V. O'Connell, J. E. Tittensor and A. B. Cornell. Paul Stewart composed the music.

Following the premiere, the play will be shown at several metropolitan theatres and have its final performance at the Waldor-Astoria May 15. The proceeds will be given to establish a house where ex-soldier students now studying at Columbia University may obtain meals reasonably.

MAETERLINCK IS ROBBED

LOS ANGELES, Cal., April 11.—The home of Maurice Maeterlinck, at the Palisades, Santa Monica, was robbed last week of a number of gold trinkets including a mesh bag and \$600 in cash. Not content with these, a young girl burglar who was seen climbing through the window, took Mrs. Maeterlinck's clothes and a revolver from beside the bed where the Belgian playwright and his wife slept soundly. A passerby saw the girl entering the house but, thinking she had been locked out, went on his way.

WILL BRING PLAY EAST

SAN FRANCISCO, April 10.—When her engagement at the Columbia is finished Margaret Anglin and her company, who open here on Monday in a play new to the English stage, called "The Trial of Joan of Arc," by Astrid Argyl, the rights to which are controlled by Malcolm Morley, will take the organization and the play intact to New York.

"FLORODORA" DID \$37,500

"Florodora" established a very encouraging precedent for a musical show at the Century Theatre last week, when it played to a total of \$37,500. This, it is reported, is the best opening week's business done by any musical show that has ever played at the Century.

The show got \$6,600 Saturday night, with the top scaled to \$3.50, and, on the opening night, the top at \$5.

GREEK THEATRE GIVING OPERA

SAN FRANCISCO, April 10.—Four operas are to be given this Summer by the Greek Theatre, starting on June 25th. The performances will be continued on four successive Friday and Saturday evenings. The operas to be presented are "La Gioconda," "I Pagliacci," and "Aida." O. Gordon Erickson has been engaged as conductor.

WILL KING CLOSES JUNE 19

SAN FRANCISCO, April 10.—The Will King Musical Comedy Company will close its season at the Casino on June 19th, to be followed by G. M. Anderson's "Frolics of 1920," at a \$2 top. King's company has been playing at the Casino for seventy-two weeks.

MARIE FISSINGER OUT

CHICAGO, Ill., April 10.—Marie Fissinger is out of the cast of "Monte Cristo, Jr.," following her arguments with Zambounis, the dancer. The latter has started suit against her. The trouble is said to have started through jealousy exhibited by both artists.

"OUI MADAME" LEAVING PHILLY

PHILADELPHIA, Pa., April 12.—"Oui Madame," Victor Herbert's latest musical play, is scheduled to close here next Saturday night. It will leave the Philadelphia Theatre, formerly the Little, where it was initially presented several weeks ago by Alfred E. Aarons.

HAS \$12,000 ADVANCE

SAN FRANCISCO, April 10.—Frank W. Healy, local manager for Galli-Curci, has announced that the advance sale of tickets for her concert at the Civic Auditorium on May 2nd, has reached \$12,000.

MARCIN'S "GHOST" IS GOOD

Max Marcin, who, heretofore, has confined his theatrical activities only to writing for the stage, has blossomed forth as a producing manager. "Three Live Ghosts," his initial production, opened last week at the Columbia Theatre, Far Rockaway. The piece will play Washington, Baltimore and close in Atlantic City April 24. It will reopen next Fall in one of the Shubert's Broadway houses. It is reported the latter have a piece of the show.

As the production now stands, it is nearly one hundred per cent perfect, in so far as its entertainment value is concerned. However, it needs lengthening, and some of the conversation between the three soldier characters shortened. Both Marcin and Frederick S. Isham will make the needed changes prior to its reopening next season. Percival Knight has staged it and an exceptionally capable cast has been engaged.

The story concerns three soldiers, two Englishmen and an American. They have just returned from a German prison camp and are reported officially dead by the Government authorities. With their appearance in the home of "Old Sweetheart," mother of one of the trio, the comedy begins.

"Spookey," one of the returned live ghosts, as they term themselves, has lost his memory, as a result of shell shock and has become a victim of kleptomania. He wanders into his own home and steals his wife's jewelry and his own child. And then Scotland Yard gets busy and the whole crowd become implicated. Things look pretty dark for the trio. But a blow on the head brings "Spookey's" memory back and our friends from the Yard, who have worked up quite a case in the meantime, just escape ridicule.

Of course there is a love story, two of them in fact. The American wins a bride and a fortune. And the Cockney member of the trio also loses his heart to good advantage. There is nothing dead about "Three Live Ghosts."

The best characterization, and, in fact, the best this reviewer has ever seen of the Cockney type, is given by Beryl Mercer, as "Old Sweetheart." Charles McNaughton also handled a Cockney role in excellent manner. Frank Monroe made an excellent detective, as did Arthur Metcalfe. Mary Servoss was charming in the role of Rose Gordon. Others in the cast were Olive Reeves-Smith, Emmet Shackelford, Henry Mortimer, Cyril Chadwick and Mercedes Desmore.

PUBLICITY HELPS DANCE HALLS

The campaign recently started by the Rev. Dr. John Roach Straton, pastor of the Calvary Baptist Church, and a member of the "committee of fourteen," to remedy the vices which he alleges exist in dance halls and cabarets, has, thus far, appeared to help business at these places. The managements of the halls are maintaining a stricter vigil on the various dance steps executed by their patrons. Business, however, has been noticeably on the increase since the campaign started, due to the publicity.

The exhibition dances by professionals which are regularly held at Jazzland, a hall on West Forty-ninth Street, were omitted on Friday evening and the shimmy, even when done by male dancers in a solo exhibition, has been made taboo in the Broadway Gardens.

"GOING UP" NO. 2 CLOSES

"Going Up," company number two, closed last Saturday night in Lebanon, Pa. As a result, Cohan and Harris, producers of the show, have no other company presenting "Going Up" at the present time. The number one company closed about four weeks ago in Binghamton, N. Y.

RED CROSS HOLDING FAIR

The American Red Cross will hold a fair in San Juan, Porto Rico, from May 1 to 9. A number of vaudeville acts are being booked there, among which is the Las Grandinas, a dance act. The act sails on June 24.

THEATRICAL STOCKS HAVING GOOD RISE ON EXCHANGE

**Famous Players and Loews, Inc., Moving Up Strongly After
Period of Depression—Big Blocks of Latter, Picked Up
Below 30, Now Probably Being Distributed**

Stocks of theatrical and film companies are doing very well in the Wall and Broad Street exchanges and two of them, Famous Players and Loews, Inc., are now undergoing a rise that is predicted to carry them to even higher levels.

On Monday, Famous Players closed at 84, after a rise of approximately ten points during the recent past and it was reported that the pool which once advanced it to over \$115 per share, is again at work on the constructive side. The earnings of the company are said to be very good, in fact better than they were when the previous rise was accomplished, which should help the present up-turn.

Loew's, Inc., closed at 34½ on Monday, after a rise during the last ten days from around 28. This stock was hammered pretty hard during the downward trend of a month or six weeks ago and it is believed that a considerable amount of it was picked up below 30 or within five points of the price, \$25, at which it was underwritten by the Wall Street interests that put it on the exchange.

Probably this was done designedly by the banking interests in preparation for the rise that is now under way and during which, it is said, the Wall Street people will probably dispose of all the stocks which they took as part of their remuneration at the time the underwriting was arranged. At the time, it was stated the understanding between the Loew people and the banking interests, contained a clause under which Marcus Loew and his associates were bound to keep their holdings of Loew, Inc., out of the market until a certain date, variously placed at different times up to June 1st. The banking people got their stocks at 25 and, after letting all who wished to, subscribe at 28, opened it on the curb at around 32. It then moved up to around 36 or 37 and a considerable amount of the banking holdings are said to have been disposed of around those figures. The issue was they put on the big board and pushed down to below 30, where the stock that was disposed of higher up is said to have been again picked up and the present rise started. How high the movement now in progress will go is problematical, but when the issue was first listed, it was said it would finally touch 50. Then, at the agreed time, Marcus Loew and his associates can release their holdings and do what they wish with the stocks. The turnover on Monday was 27,100 shares.

Orpheum, Triangle, World and some of the other theatrical issues are not particularly active at present.

HARRIS SHOW OPENS MONDAY

BALTIMORE, April 12.—Sam H. Harris will present "Little Old New York" at Ford's Theatre next Monday for the first time on any stage. The show is a comedy by Rida Johnson Young. Genevieve Tobin will be in the leading role.

Others in the cast will be Mary Balfour, Eugenie Campbell, Pauline Whitson, Arthur Ashley, Harry Sedley, Brandon Peters, John J. Ward, Edward B. Reese, George Casselberry, Albert Andrus, Paul Porter, Alf Hilton and Charles Kennedy.

MICHELENA DRAWING

SAN FRANCISCO, April 10.—"The Dancing Girl," Henry Arthur Jones' drama put on here by The Players, has been playing to capacity. Beatriz Michelena appears in the leading role.

THEATRES FEEL STRIKE

(Continued from Page 3)

Their efforts are more or less characteristic of the help being given to theatrical persons and companies by the officials of all the roads in this vicinity and in other cities.

The houses in Nyack and Suffern, New York, booked by Fally Marcus, were affected by the strike. Acts that played the houses had to come to New York and go to the towns by auto.

Joe Eck's show at Morrison went up in automobiles provided by the manager, James Lyons, who also brought the other acts down.

Willard's Fantasy of Folly, which played the Shubert-Crescent, Brooklyn, Sunday night, was loaded onto two trucks and carted to Walden, New York, in time for the Monday matinee.

Johnny Singer and His Dancing Dolls could not open at the Hamilton because their trunks did not arrive from Philadelphia.

Clifford Wayne and Company could not play a date in Connecticut because of the strike.

Odiva and Her Diving Seals failed to appear at Loew's National owing to the strike.

WALKER CASE SETTLED

The complaint of the Chorus Equity Association against Harry Walker, in which it was charged that the latter has acted in the capacity of a booking agent and had deducted commissions from members' salaries, although he was not properly licensed to do so, was settled out of court this week, by Paul Turner, Equity attorney, when Walker returned the amounts claimed to have been so deducted.

The complainants were Marguerite Royce and the Vandalle Sisters. Each received \$5.

SACHS DUE HERE SOON

J. L. Sachs, the English theatrical manager, who sailed from London some days ago, is expected to arrive in this country this week.

HELD FOR CHEATING SHOW FOLK

A number of actors and actresses were made the victims of an alleged fraud last week, discovered through the arrest of a man who gave his name as Victor Hedman, twenty-six years old, and who claimed he was a motion picture director of 11 Goodwin place. He was held in \$500 bail on a charge of vagrancy.

Hedman had in his possession a small book with the names and addresses of several artists, who were supposed to have already contributed. He also carried letters to these, signed with the names of former actresses, making pleas for money, saying that they were down and out. Roland Young received one of these letters and, in the book, were the names, with amounts next to them, of Mary Anderson, \$25; Margaret Adair, \$20; Lillian Lorraine, \$30; Grace Darling, nothing, and Corinne Griffiths, \$30.

POSED AS WILLIAM STEINWAY

SAN FRANCISCO, Cal., April 8.—Richard Hoppe, said to be an ex-convict, who the police say has been doing a term in San Quentin for forgery and passing bogus checks, was arrested here last week charged with defrauding several banks in San Diego, Los Angeles and Fresno of sums aggregating upwards of \$7,000.

Hoppe, while in this city, posed, the police say as William Steinway, brother of the New York piano manufacturer, and exhibited alleged bogus telegrams purporting to come from Henry Steinway, head of the manufacturing concern and instructing Sherman, Clay and Company, western representatives of the concern, to extend credit and courtesy to him.

Hoppe was negotiating for the building of a piano factory here and also for the purchase of a \$600,000 hotel. He was a former piano tuner and maker.

SHUBERTS TRY OUT NEW ONE

HARTFORD, Conn., April 9.—"The Man Outside," a comedy in three acts by Kilbourn Gordon and Ward Howe, was presented here by the Shuberts this week for the first time. Like most pieces that are brought here, for their dog-town premiers, this play will need considerable cutting and changing before it will be in shape to stand Broadway competition.

There are many times when the piece seems to move haltingly and the dialogue is often commonplace and dull, when there is every reason for hoping that it would be sparkling and clever. However, "The Man Outside" has its good points and, throughout the various scenes there is usually maintained an air of reality and plausibility frequently lacking in plays of this type.

The story concerns a young man of wealth who has his own ideas about business. He hits upon the scheme of being the silent partner of a large financial concern and thus finding out many things that would be of benefit to his business. This works all very well until he falls in love with the daughter of his partner. But, of course, all ends well and our young hero wins girl, fame and fortune.

Earle Fox played the role of the smiling, back-slapping outsider and Katherine Cornell was the skeptical young woman. Others in the cast were Albert Murrall, Richard Morgan, May Collins, Richard Farrell, Frank Ford, Jane Wheatley, Horace Remington, Howard Hall.

CRITICS PLAY LOOKS GOOD

BOSTON, Mass., Apr. 12.—"Naughty Florence," Edward Harold Crosby's melodramatic comedy, was produced by the Somerville players this afternoon. Mr. Crosby, the dramatic critic of the Boston Post, has woven a story through which love and mystery are paramount at all times.

His leading feminine character, Florence, is not so naughty as one might have expected. She is a vivacious school girl, tired of the petty lies and boring routine of the finishing school, and who is expelled for expressing her opinions too freely and taking part in an escapade wherein wearing a man's evening clothes figured a great deal.

Upon her arrival at home, she finds matters very strained and takes a decided dislike to the guests. A string of pearls and several robberies figure prominently in the play and the real plot is "who stole the pearls?"

Elsie Bartlett created the role of "Naughty Florence," which called for high strung and nervous tension throughout the entire play. Carroll Ashburn introduced a brand new type of rector, who would smoke a cigarette and enjoy a game of golf like an ordinary individual. His ideas were really refreshing and advanced as regards the habits of the young women of to-day. Henry Crossen, as a burglar, successfully directed suspicion elsewhere until the last moment. Audrey Baird, as a social butterfly, appeared to good advantage. Fred Webber played the role of father exceptionally well.

There was no question of the success of the piece. It abounds in snap, has many clever lines, holds your attention every minute and has just enough exciting moments to keep the audience on the anxious seat. It is thoroughly up to date and, like all good melodramas, has a finish that takes everybody by surprise. It is clearly Mr. Crosby's best work to date.

Comedy as natural as air moves through the whole show. The seamstress has another, a traveling salesman of the old school type, whose chief delight was in passing out wisdom to the less fortunate persons. He knew it all and when he predicted eggs would never cost any more than 25 cents a dozen, the audience laughed long and loud. He served as a foil at all times and when a comic touch was needed to relieve a dramatic situation Sam Robinson happened along. He had been in the real estate business and knew the land at 42nd St. and Broadway would never be worth anything.

"NOT SO LONG AGO" HAS HUMOR

BOSTON, Mass., April 12.—Arthur Richmond's comedy "Not So Long Ago" opened at the Plymouth Theatre to-night.

Of course, the play has a plot, but it depends neither on bed-rooms, pretty girl dances, a scantily attired chorus nor a leading tenor, to put it over. Instead, it is one of the brightest and most whimsical little comedies Boston has seen since Maytime left.

The time is in 1870. Imagine a girl so full of romance of the Laura Jean Libby type, that she dreams day dreams while acting as a seamstress and pins her dreams onto the scion of the house where she is employed. She (Elsie Dover) is bright and pretty and when she is forced to tell this young scion (Billy Ballard) what she has been dreaming, he shields her from the wrath of her father.

Of course, that leads to complications. Naturally, Billy falls in love with her. Billy's mother (Mrs. Ballard) is opposed to the match, inasmuch as she is trying to marry off her daughter to a rich man who she feels would be offended if he knew of Billy's affair. The reverse is true and, in the end, the fortune-seeking society-climbing mother is forced to beg the seamstress to stay and have luncheon.

WHITESIDE ENDS TOUR

"The Master of Ballantrae" with Walker Whiteside closed a twenty-eight week tour in Minneapolis last week. The play was to have been brought into New York, but the congestion of attractions prevented. However, the play is scheduled to open here next season.

VAUDEVILLE

ORPHEUM SITE IN 'FRISCO PICKED

IN CENTRE OF THEATRE DISTRICT

SAN FRANCISCO, Cal., Apr. 10.—Prior to leaving here for the East on Wednesday, Martin Beck, who was in conference with the heads of the Orpheum circuit here, selected a site for the new Junior Orpheum theatre, to be built here and run on the order of State-Lake in Chicago, as part of a new string of houses.

The new site has a frontage of 192 feet on Golden Gate Avenue, and 137 feet on Taylor Street. It is to seat 3,000 and will be in the newly created theatrical centre, for it will be in the midst of The Strand, Imperial, Rialto, Savoy, Sun, Pantages, Frolic and the proposed new Marcus Loew theatre, The Metropolitan.

The policy of the new house will be a three hour entertainment of vaudeville and pictures, run continuously from 11 to 11, with no reserved seats.

Martin Beck and Mort. H. Singer arrived back in New York on Sunday, after a month's tour. They have arranged for theatres to be built immediately in Kansas City, Los Angeles, San Francisco, Minneapolis, and Memphis, to be run on the same policy as the State Lake, Chicago.

W. C. FIELDS COMPLAINS

Complaint has been filed by W. C. Fields with the N. V. A. against the teams of Courtney and Barrette and Olsen and Johnson. Fields claims that both are making use of his original business of placing a bar rail, a cuspidor and saw dust on the stage and draping the figure of a nude girl with fly netting, all to make "a gentleman with a thirst feel at home while drinking a glass of whiskey."

Field claims to have done this business in the "Follies of 1916," and, in view of the fact that he plans to return to vaudeville and to make use of his old act, he requests that Courtney and Barrette, as well as Olsen and Johnson, be instructed to do away with the infringing business at once.

PAN BUILDING IN FT. WORTH

FORT WORTH, Tex., April 10.—Construction is to be started immediately on a new Pantages theatre here at Tenth and Main Streets, running along Commerce Street. The house will have a seating capacity of 2,500 and is estimated to cost over \$200,000. Marcus Pretica, general architect for Pantages, has drawn the plans.

ZOBEDIE PLANNING CIRCUIT

CHICAGO, Ill., April 10.—Word has been received here from Fred Zobedie, who states that he is devoting himself to the building up of a circuit of vaudeville theatres in and around Detroit. He was formerly an executive of the Interstate Circuit.

MAXWELL REVIVING BIG ACT

Joe Maxwell will revive his big time musical act, "A Night In a Police Station," opening at the United States Theatre, Hoboken, tomorrow (Thursday). The act has an entirely new musical score and will carry a cast of ten people.

ENGLISH AGENT ARRIVES

Harry Burns, the English theatrical agent, and his wife, arrived in New York on Saturday on board the Baltic. He will stay here for some time looking for material and acts for English productions.

NEW ACTS

Zelo, in a new illusion act opens at Newark Thursday, April 15.

Angie Cappellano and Florence Martin will be partners in a new act written by Patsy Smith.

Stanley Taylor is producing a new novelty sketch with music entitled "The Blue Note."

Charles Reilly is having a new act written by George Wolford Bary, in which he will be assisted by a company of two people.

Harry R. Brown will open shortly in a new pianologue now being written for him by Allan Spencer Tenney.

Billy Abrams and Hattie Barlow, in a new singing, talking and piano act. Miss Barlow was formerly with the Bradley office.

George Kinnear, late of "Flo Flo," and Sam Howard, in a new act by James Madison, opening April 20th.

The Princess Meava Company, with Mlle. Colver and M. Loubojka, will open in a classical dance act this week, presented by M. Goldin.

Maxwell and DeVere will open shortly in an acrobatic dancing and singing act called "Tickle Toes of Vaudeville." They will be assisted by a young lady and will carry their own setting.

Blanche Franklin, song-writer, and Jack Smythe, also a song writer, will open in a new act this week.

Doris Hardy and Company, in a new sketch by Walter DeLeon, opened this week at the Twenty-third Street Theatre.

Ormonde Perley Revue opens at Cortland Theatre, West Hoboken, April 13th. Perillo and London, new act (Hodgkins and Brown).

Clarence Hibbard, monologist, a new act, opens at The Grand, Trenton, N. J., April 15-17.

Dobbs and Welsh are producing four acts for Sam Fallow. They are, "The Passers By," two people comedy skit, "Broadway Johnnies," ten people, "Rube Town Follies," ten people, "The Aviators," four man comedy skit.

Harry A. Brown is having a new act written for him by A. S. Tenney.

Hal Ford and Lieut. Gitz Rice will resume playing an act under the booking direction of M. S. Bentham.

SAILING FOR SO. AMERICA

Henry Bach has signed several additional acts for The Seguin Tour of South America. Louis Stone, the upside down dancer has been added to the list sailing on April 14th. Winston's Sea Lions, Gruber's Animals, The Patricks, Fred's Pigs, Klutings Entertainers, The Two Lilettas, Myrtle and Jimmy Dunedin, Gibbs, the Imitator, and the Curzon Sisters are in the group who have been booked. The Great Van Norman has been booked for a season at The Japanese Park, Buenos Aires, also controlled by Seguin. Richard Pitrot arranged the bookings.

DILLON PULLS A STUNT

SAN FRANCISCO, Cal., Apr. 10.—Gerald Dillon, publicity director for The Orpheum Theatre, here, pulled a good publicity stunt this week. He and Ethel Blair, of O'Donnell and Blair, had themselves arrested on the business corner of the city, for violating a long forgotten jay walking law. Dillon was fined \$50 and Miss Blair discharged. Next day the papers were full of pictures and stories of the arrest.

ACKERMAN AND HARRIS BUYING

SAN FRANCISCO, April 10.—Ackerman and Harris are buying San Francisco real estate for investment purposes. Recently, Sam Harris purchased an apartment house built by Clay M. Green, a playwright, and is said to have paid \$150,000 for it. The firm, this week, purchased a fifty foot lot on Market Street next to the Imperial Theatre, for which they are reported to have paid over \$200,000. A business building will be erected on the lot.

SOUTHERN TIME TO RUN ALL SUMMER

BUSINESS VERY GOOD

The extraordinarily good business that has prevailed in the vaudeville houses throughout the South this season will probably result in the continuance of a vaudeville policy throughout the Summer in the houses booked by Jules Delmar.

Heretofore, these houses have closed early in June and have opened again with vaudeville during the latter part of August. In the case of some houses, however, it is said that the number of acts will be cut down during the Summer months and additional reels of motion pictures put in instead.

The plan will necessarily provide many weeks more work for performers who ordinarily find themselves without employment during the Summer months.

SAUBER SENDING ACTS ACROSS

Harry Sauber will sail for England on June 12, taking with him for production six musical acts. He is also taking twelve principals. The acts are as follows: "The New Model," "Fortune Seekers," "A Trip to China," "Nearly A Prince," "The Love Farm," and an act called "A Little of This and a Little of That," which requires a company of twenty-four people.

The books for all these acts are written by Sauber, with music by Jack Smythe. Principals who have thus far been engaged to sail are Claude West, now with Sauber's "League of Nations," and Frank Byron and Meyer Gordon, now with his "Let's Get Married" company.

LOEW AGENCY SUES BRADYS

The Marcus Loew Booking Agency is suing Jud and Nellie Brady for \$375 which, it claims, the performers borrowed and failed to pay back.

In the complaint filed in the Third District Municipal Court by David Blum, attorney for the agency, it is alleged that the Bradys borrowed \$350 September 20 last. On this loan, it is set forth, they paid back \$75. However, the agency alleges that it loaned the Bradys an additional \$100 in New Orleans last November, which sum it is claimed the Bradys promised to repay on demand. The total amount, therefore, which the Loew agency claims is \$375.

"KISS ME" CLOSES 41 WEEKS

Irwin Rosen's "Kiss Me," closed a tour of forty-one weeks at the Prospect Theatre, Brooklyn, last week. The act is now being re-staged by Earl Lindsay and will reopen for another tour of forty-one weeks on the Orpheum time in Muskogee, Okla., next week.

GET THIRTY WEEKS

Frank Farron, Fads and Frolics, Senna and Webber, Arthur Lloyd, Morèy, Senna and Lee and Montin and Parti, have all been booked for thirty weeks of Loew time. Sully and Thornton, Pasquale and W. Golden, and Hager and Goodwin, have also been booked on the Moss time.

GOING INTO PRODUCTIONS

Wells, Virginia and West, have been signed for a period of five years by the Shuberts, and The Dreon Sisters have been signed with the new edition of the Greenwich Village Follies, through Sam Fallow.

GOES INTO AGENCY

Maida Furman, a jazz singer and pianist from the west, is now connected with the Bradley office as manager.

BECKER AND TIMBERG JOIN

Herman Timberg has formed a partnership with Herman Becker to produce and manage big time musical acts. The first to be presented by the new combine will be "Miss Deal," by Clarence J. Marx, with a cast of five people.

Timberg has also released the music and lyrics of "Tick Tack Toe" for vaudeville. Several bits from the same will be put on in vaudeville.

Timberg's attachment against the Herman Timberg Producing Corporation will come up for trial shortly. It is also reported that Harry S. Hechheimer, who is representing Timberg is, contemplating other legal proceedings.

WANTS HIS JOKE

Georgé F. Howard has filed his complaint against the Innis Brothers with the N. V. A., claiming that the latter are making use of the following joke, which he (Howard) claims to have originated:

He—Did I tell you my brother returned from France?

She—Why no. Was he wounded?

He—No; he wore a pair of Paris garters.

She—What's that got to do with it.

He—No metal can touch you. Both—Ha, Ha.

BERNSTEIN SUES McMAHON

Sam Bernstein has entered a suit for \$2,600 against Paddy McMahon, owner of the New Britain Theatre, in New Britain, Conn. Bernstein alleges that McMahon, whose house he booked, owes him this money as commissions which he failed to pay for a period of two years. The commissions were to be paid at the rate of \$25 per week, but never appeared, says Bernstein.

DIDN'T LIKE WILLIE

Harlemites showed their disapproval of Willie Smith last Thursday night by throwing pennies on the stage. Smith was singing a ballad at the time and, during the second verse, took the tempo so slowly and such an affected manner that many laughed. This was followed by the penny throwing incident, a practice that has been indulged in at several theatres lately.

CLAUDIUS CLAIMS COPY

Dane H. Claudius, of Scarlet and Claudius, has filed complaint with the N. V. A. against Grace Florence and Alma King, claiming that the latter are infringing upon his act by making use of a white back-drop on which the words of old favorite songs are projected and the audience invited to sing.

CLAIMS HANDKERCHIEF TRICK

J. Warren Keane has filed complaint with the N. V. A. against Al. Jerome, claiming that the latter is using his trained handkerchief business, which involves the tying of a handkerchief in knots, giving it a twist and making it untie itself. Keane claims the trick as original.

HAS ACT BY DR. CRANE

Robert Haines, and Company will open this week in an act written for them by Dr. Frank Crane, called "The Stranger." In the cast will be Gertrude Follar, John McFarland and Ernest Howard.

CONCERT SINGER HAS ACT

Betty Don, a graduate of the Paris Conservatoire, who has been singing in concerts, will open at the Colonial on April 19th. She goes into a production in the fall under the direction of William Moore Patch.

DE VEAUX GETS DIVORCE

CHICAGO, Ill., April 10.—Earl De Veaux was granted a divorce in Chicago last week on the grounds of desertion. The suit was not contested.

VAUDEVILLE

PALACE

The pictures opened and were followed by The Seven Bracks, who offered one of the best risley acts in the business. Each one is a master acrobat and William Brack handles his top-mounters with much skill. The opening is a novelty and the reason for opening the show is that they are also appearing at the circus.

Primrose Four sang popular songs that caught the fancy of all and their harmony was well blended. Van, Cantwell, Murphy and Gibner make up the quartette. The boys are inserting a little comedy while rendering the numbers that is nicely timed and received quite a few laughs. They scored one of the big hits of the show.

"Under the Apple Tree," presented by George Choos, is about on a par with other girl acts of like description. The girls wore some pretty costumes, but, otherwise, lent little charm to the act. John Sully, as the comedian, got some laughs by the manner in which he reads his lines, and his actions closely resemble others who have appeared at The Palace in big girl acts. Carl Bial is a clever juvenile who can sing, dance and make an excellent appearance. He should have more responsibility as he can surely hold his own. Ethel Rosevere sang fairly well, but is off on looks. Muriel Thomas looked cute in an abbreviated costume. The act will do well everywhere it appears but will never be a sensation.

Solly Ward, assisted by Marion Murray and Jeanne Eliot, hit the audience right with one of the best comedy offerings in present day vaudeville. Ward is a pocket edition of Sam Bernard and has all the essential qualifications to become as big a star as Bernard. His every motion was a howl. Miss Murray as the wife, was finely cast, and little Miss Eliot the exact type as a French girl. A few Burlesque "Bits" caused hearty laughter and the act stopped the show.

Jane and Katherine Lee, assisted by Wm. Phinney, held over the second week, did very well. The act remains the same, only the finish has been changed. They now do a "Manicure" bit.

"Topics of the Day" opened the second half and everyone rushed to their seats to revue the splendid comedy that was revealed.

Zomah interested all with her gift of "Mind Reading." She called the dates of coins, read business cards and directed the play of a game of "Seven Up." However, it may be well for Zomah to omit the speech which calls the attention of the audience to the effect that they have witnessed the greatest act in the world. The offering is novel and interesting, without doubt, but he should permit the spectators to be their own judges.

Bobbe and Nelson opened with some talk that held nothing of merit, but, when Nelson sang his number, the act was a riot. It is too bad that the orchestra could not get the tricky orchestration of the "Dixey" number, but Nelson rendered it perfectly. Both boys are real performers and deserved the applause that greeted them.

Emma Trentini opened with the Waltz from "La Boheme." She then rendered "Giannina Mia" from "Naughty Marietta," and closed with another operatic aria, with costumes appropriate for each and a piano solo by Albert Vernon, while making her change. She is possessed of a beautiful soprano voice and registered a solid hit.

Tom Lewis's material is too antiquated for present day vaudeville, and, to add to his misfortune, he has no finish and walked off with scarcely a hand. Lewis, in former years, always pleased his audience but it will be necessary for him to get an entirely new act if he desires to remain in vaudeville.

Gautier's Bricklayers, a novelty dog act, wherein the canines do all the work, closed the show, holding them in.

J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

COLONIAL

Leddy and Leddy lead off with some singing off-stage, for the opening part of their act and then offered some patter. Considering that they are supposed to be primarily an acrobatic act, the singing could be called fair. But, the gags could be called a lot of uncomplimentary things. Most of them are old. However, the tumbling portion of the act is good. While the boys do nothing that is new, they do their work well and got off to good applause.

Calvert and Shayne found themselves in the good graces of the audience after their opening song. The boys make a neat appearance, possess good voices and deliver their numbers well.

Rarely has the Colonial audience maintained as much quiet as it did while Kingsley, Benedict and Company offered their dramatic playlet called "Wild Oats," and written by Clifford Parker. The piece is excellently written and the characters very well taken off by Benedict, who plays two parts, and Edward Wade. The drop of a pin could be heard in the house from the moment the offering started, to the last line. A better and bigger compliment to a sketch could not be given.

Leonard and Willard, who have been playing their offering on the small time for the last two seasons, have cut out many gags and bits which they formerly did, perhaps for the best. However, Leonard's vocal solo, which was formerly in the act, was an asset and should be kept in Miss Willard's "nut" comedy carried the house and they found it easy going.

Bessie Clayton, with the Cansinos, James Clemons, Joseph M. Regan and Wilbert Dunn, and also with their own conductor and cornetist, held them in at the close of the first half for a number of bows. Miss Clayton, noticeably much thinner than last year, danced with her usual vim and was accorded a big reception. However, it was Clemons' sensational eccentric dance and the work of the Cansinos which really were the hits of the act. The special cornetist put over some good jazz work in the orchestra, but, at that, he would have had a difficult time in vieing with the regular cornetist of the Colonial orchestra, who, when it comes to jazz, is "A Hound."

Lloyd and Wells were the openers for the second half, with their "black-face" offering. The boys have a few good bits in their talk material, but most of it has been done by practically every black-face turn seen. They brought out a girl, working "tan" for one number, and she also took a bow at the close with them. The best portion of the act lies in their "coon" dancing and that needs some working up.

The Mosconi Family stopped the show cold. Verna is by now every bit as good as her brothers, Louis and Charlie, and duplicates Louis' work to perfection. Dad Mosconi made himself solid with some good work and the two younger lads are rapidly beginning to come up to the standard expected of the family. Charles and Louis did their familiar routine.

Despite the big hit the Mosconis scored, Georgie Price, the juvenile, came off with the hit of the show to his credit. He has a very clever routine and his manner of delivering it is sure-fire. He not only stopped the show with a bang, but took four encores with his "kid" sister, Lilly, who promises to become a second Belle Baker. Although young in years, Georgie Price is a performer and his sister is rapidly following his footsteps. That she has already created a following was shown by the applause and calls for her from the audience.

Jean Duval and Company closed the show with an artistic exhibition of posing.

G. J. H.

ROYAL

The show this week dragged and lacked punch, few acts getting over and the audience seeming to be affected by the listless manner of the performers.

Daly and Berlew, a dancing team, was the opening act and presented a routine consisting mostly of whirls and neck-spins. Miss Berlew was pretty and graceful and wore several costumes that were very effective. During the second dance, the team tripped over the floor cloth and fell heavily but continued with the act. They went over fair but deserved more applause.

Emily Stephens opened with a medley starting with the "Rackety Koo" number from "Katinka" and including several ballads. She looked well and has a gracious manner and smile.

Tarzan, the monk act, introduced by Felix Patty, formerly of the Patty Brothers, drew many laughs and a measure of applause and fooled many who thought the dwarf with the clever make-up, was a real chimpanzee. This is the cleverest animal impersonation since Dave Abrahams.

Cahill and Romaine, doing blackface and wop, have a lot of small-time talk and business. The parody on "The Shores of Italy" was not only bad, but was inexcusable and did not get a ripple. The use of the word "cockeyed," grated. Cahill drew a hand with his travesty singing of "Carissima" in a strong full falsetto voice and the business of singing from a Jewish newspaper occasioned considerable merriment. The bird imitations of Romaine were good and the double song at the finish brought hands. The encore was poor and let them down. The act, with the exception of the yodelling and whistling, is weak and lacks class.

Closing the first half, William Gaxton and Company in the "Junior Partner," by Rupert Hughes, had them laughing most every minute. The sketch is brim full of sparkling comedy and business. The illuminated shirt front was worked in exactly the right spot and went big. The actor who plays Mr. "Dunnwiddie" should speak more distinctly and with better enunciation. He could not be heard at the back of the house. William Gaxton works in a nervous, high strung manner, uses his hands constantly, giving the impression that he has either been in the prize-ring or has given instructions in sparring. He speaks very rapidly and the audience lost some of the points, though he succeeded in "snapping" most of them over to good results. The laughs were strong but the hand just fair at the finish.

Following the "Topics of the Day," Diamond and Brennan with much the same act they have been doing for years, failed to register. Their talk is not funny and the contortionist antics of James B. become tiresome. Sibyl Brennan looked beautiful in an evening gown of decidedly low cut.

The House of David Band, with the same act reviewed in these columns before, was the applause hit. The business of the drummer waltzing, has been cut since the act played the Palace.

During Sylvia Clark's act, reviewed last week, there was a constant noise back stage which must have made it very hard for her to work. The lowering of a drop behind her special curtain, would have killed most of the noise, which could be heard in the back of the house. She finished strong.

Delmore and Lee closed and were at a disadvantage owing to the sticking of the drop. Many walked. Those who did stay were emphatic in their appreciation of the clever acrobatic feats on the revolving ladder, presented by this well known act.

H. M.

RIVERSIDE

The Valentines, man and woman, in a well put on aerial act, opened the show and did excellently. They worked finely together and did a number of new and novel stunts on the trapeze, ending the act with a striking revolving ring effect.

Stanley and Birnes met again before a club house entrance and this, as usual, furnished them with an opportunity for the display of some eccentric dancing and a bit of mediocre singing.

Mijares and Company, a wire walking act, got off to a poor start, due to an opening which meant nothing. A man carrying a dress suit case staggers out of a drug store. He bumps into a young woman who, with a nod of the head, invites him into a "prohibition" hotel. He follows, but that is the last seen of the young woman until the bows at the act's finish are taken. He goes to a room and there finds another man asleep in bed. He awakes him and they go into the wire walking portion of the act. This is good. Mijares does a great drunk on the wire and his partner is a clever walker as well.

Clara Howard, billed as the musical comedy girl, did well with some songs and stories. Most of her material is new and was well handled. She will be further reviewed under "New Acts."

George Kelly's little sketch, "The Flattering Word," on its second appearance at this house, was excellently received, better in fact than on its first showing. It is a well written satirical bit, in which Kelly, who plays the part of an actor, succeeds in removing a minister's prejudice against the stage by the remark that the stage would surely have called the minister had he not heard the call of the pulpit first. The same bit of flattery succeeds with a religious woman who, by chance, met the actor in the minister's home. She, however, does not take the flattery to herself but sees in her young daughter the talent which, in herself, was never developed. This brings the child to the minister's home where the young actor is forced to listen to the child recite. There are a lot of laughs in the sketch and Kelly and his cast did excellently.

After "Topics of the Day," in the second half, Nate Leipzig showed a dozen or more of his mystifying card tricks. Some day, a contrivance will be invented whereby Leipzig's tricks will be plainly visible to those in the rear orchestra seats, balcony and gallery and then Leipzig will be in line for headline honors. To those who sat near enough to the stage to plainly see his work, it was a revelation. It is his misfortune that his act cannot be plainly seen by everyone in the theater.

Joseph Santley, Ivy Sawyer and Company in the musical revue "Bits and Pieces," are setting a high mark in the field of vaudeville producing. The act is a classic, excellently written, finely costumed and staged like a big musical production, making it a delight to the eye and ear. In it are shown some of the best bits of this and last year's big musical comedy and dramatic successes and put on in a way that compares favorably with the originals. It surely took business acumen and diplomacy to secure the rights to put some of those bits on the vaudeville stage.

Thos. F. Swift and Mary H. Kelly scored a big hit in the next to closing position. Swift commences his act with a bit of the "Floradora" sextette. From that point on the act scored every minute. Miss Kelly sings finely in a voice of appealing quality and Swift gets every bit possible out of his comedy lines. One of the big hits of the entire bill was registered by this clever young couple.

Owing to railroad strike the costumes of the "Four Nightingales," the statuesque acrobatic act, failed to arrive and they were out of the bill on Monday afternoon and the News Pictorial closed the show.

W. V.

VAUDEVILLE

JEFFERSON (Last Half)

Ballinger and Reynolds have a very good routine of stunts on the slack wire and bouncing rope. Ballinger formerly did a single act of this kind, and if memory serves us rightly, did a much better line of comedy and used a better make-up than he did when reviewed at this house. Miss Reynolds looks well in a soubrette costume and does a few stunts on the slack wire well. Ballinger works on the bouncing rope and puts over some very good work.

The Ushers' Quartette has been somewhat improved by an announcement made before the act starts and telling the audience how the act came to be formed. Also by the addition of a solo in the routine. The girls sing well, for they have good voices. Their big fault now is nervousness, and when this is overcome, they'll do very nicely.

Lamb's Mannikens, presented by two blonde girls who took bows at the close of the act, would be one hundred per cent better if the girls used wires not as visible as those used here. This detracts a great deal from the novelty of the act, for the audience could see every move made by each wire. Their setting is very good and the mannikens are put through some new stuff in this line of acts.

Marie Russell and Company, the latter being the same violinist who has worked with her from the pit during the past few seasons, is still doing the same line of work she has always been doing. But her present routine is not as good as that employed last year. Her finish, in which she displays a white arm, is always sure-fire, for it must be said that her "high-yaller" is very convincing. Last year, however, she had better costumes, better songs and better talk.

Canfield and Rose need a lot of improvement for their act in the way of better talk material. One of the team does a Hebrew character and the other furnishes most of the comedy, with a series of "wise cracks." There are a few good spots in the turn, but not enough to ever get it off the small time.

Morey, Senna and Lee were the hit of the show with their song and instrumental routine. The men harmonize well and have arranged a good repertoire of numbers. They play string instruments in accompaniment to some of their numbers. It is their comedy verses toward the finish of the act which tickled the risibilities of the bunch of this audience.

Maxie Brothers and Bobby, two men the show with a very good acrobatic offering. G. J. H.

CITY (Last Half)

It is quite a few years that Ferry has been doing his "Frog" contortion act and he has undoubtedly been seen in practically every house in New York, yet he never fails to thrill and go over well. Some of the work he does has not as yet been duplicated by any other contortionist and after seeing the stunts one doesn't blame others for not attempting to do them.

Mack and Redding need a lot of speeding up in their offering. The young man does "nut" comedy in poor fashion and can also use a lot of new material in the way of talk. They offer some singing that is fair and a dance by the girl.

Eddie Carr and Company are still doing "The Office Boy" sketch, evidently new to most of those in this audience. The offering can't exactly be called a sketch, because of the manner in which it is delivered. There are some very funny pieces of business employed and the act did not have any difficulty in keeping the laughs coming. The trouble lies in the fact that the finish is weak, even though it is "hokum," and detracts from the applause, the act should draw at the close.

The audience in this house is evidently reforming, for of late it has been taking to classical and ballad song offerings very nicely. It was with some surprise that we noted the reception accorded Leroy and Mabel Hart. Not that they didn't deserve it, but a team which dresses in old-fashioned clothes and offers a "simple" act which consists of only old Southern medleys, generally finds it hard going here.

Bernard and Scith are doing an old act which, despite its age, had no difficulty in scoring. This team is new with the act, and will be fully reviewed in the New Acts department.

Barney Williams and a company of two women and two men, offered a comedy sketch that would go much better if Williams would cut out the song finish he now uses. The turn has some good laugh spots, but needs a lot of going over.

Chuck Haas has an excellent routine of rope-spinning stunts, but his patter, most of which knocks Wilson, a la "Topics of the Day" leaves a good deal of room for improvement. He is clever and should not find it necessary to stoop to such a mediocre line of talk.

The Aerial Macks closed the show. G. J. H.

VAUDEVILLE REVIEWS

(Continued from Page 9)

HARLEM OPERA HOUSE (Last Half)

Martyn and Florence nearly stopped the show at the beginning, breaking through a paper covered tennis racket. Florence sings, dances and juggles. Martyn juggles various objects and gets laughs through the squirting powder from a small gun when he misses a trick. The women makes a change of costume for every entrance, each more beautiful than the preceding. She is not utilized to simply hand things to her partner, but juggles with him. The rapid catching of balls, cabbages and large boxes on a fork held in her teeth, concluded a fast act that took several bows, an unusual feat for a juggling turn.

The sketch presented by Arthur Sullivan and Ricca Scott brought laughs, due to the snappy lines, the manner of handling the comedy by Sullivan and the splendid playing of the part by Miss Scott. Sullivan is a natural comedian and, while the idea of the sketch, that of a husband sticking at home while his wife works and her "hubby" looks up a better job for her is not new, nevertheless, the treatment of the act only further indicates the oft repeated "it's not what you do, but how you do it." The "Tag" is a sure-fire hand. They took two curtains.

Following the "Country Store," Melnotte and Leedom repeated the act they did at the Palace, with the addition of a couple of new songs. The girls went big, although they did not stop the show as they did in the number two spot on Broadway. The ad lib style of Miss Leedom is not unlike that of one of the Farber girls.

Sissie and Blake, a colored act, opened weak but finished strong, the main reason being the dramatic rendering of the late Jim Europe's trench number, "Out in No Man's Land." This song was a riot and worthy of the demonstration it received.

In addition to this number, the couple sang a number of "Blues," a ballad or two, and the pianist did a solo. The "I thank you" for the hand, is poor and amateurish and the amber spot on the colored pianist brought a laugh. He is a better accompanist than a soloist. The over-elaboration of technical intricacies by an accompanist generally detracts, rather than aids. But in this act, the reverse was demonstrated. Loud, insistent and spontaneous applause, forced an encore which brought a big hand.

Adelaide Hermann, widow of the late and great Alexandre, closed the bill with feats of magic in which she demonstrated a grace, dignity and finesse of which alone she is queen. She does not look much older than when she danced as a butterfly in her husband's illusions and is presenting the various tricks better than any woman on the stage today. Concluding with the "Noah's Ark" illusion, she covered the stage with birds, geese, ducks, guineas, pigs, cats, dogs, turkeys, and for the finale, a live person was made to appear.

Willie Smith is reviewed under New Acts. H. M.

PROCTOR'S 23RD ST. (Last Half)

Hand silhouettes is the piece-de-resistance of the act billed as "Mr. and Mrs. Wilde and Daughter." The daughter sings and the mother talks; both just fair. The hand shadows were clever, notably the monkey as first shown in America by Chas-sino.

Callahan Brothers, white and black face, sing, talk and do a travesty dance. The "throwing it as far as the rest of them" gag is coarse and the "string on the olive" was done by Charles Grapewin thirty years ago. The act is sadly in need of new material. The finale is ordinary.

Heim and Lockwood have an act that is very small time. The girl is weak and the man's song did not get a ripple. The word "sucker" is not necessary. A bridal costume was so short that bare legs above the knees seemed incongruous. A double head spin, by the man, at the finish, brought a hand from some.

Laurel Lee was the first "class" on the bill and duplicated her usual success. One of her greatest assets is her eyes and she knows how to use them.

Kranz and La Salle sang their song routine but omitted their strongest feature, the dance imitations, at the supper show. They seemed in a hurry to get away. The pianist, turning to the front row remarked, "You can't beat those fellows for doing a short act."

Charles McGood and Company held them in with feats of strength and agility. The hand-to-hand stunts were accomplished with ease and the raising of the girl while doing a hand stand on her partner's heels, as cleverly done as any in the business.

Fred Wallace and Company are reviewed under New Acts. H. M.

PROCTOR'S 5TH AVE. (Last Half)

Babetta Patrick and Company opened with an act consisting mainly of hand stands on double perches, the woman, very stockily built for tight, being the understander. They registered.

Scanlon Brothers, Dennis and Scanlon had their opening spoiled by the continual changing of the card signs, the whole list of acts being run through several times, which brought laughs. This act has been improved one hundred per cent since last reviewed.

Welch, Mealy and Melrose have not the class in the present act that graced their efforts of years ago. Some of the gags employed have done service for many years and the argument was too long and loud. Very few acrobatic tricks were indulged in, most of the time being used for arguments and "hokum."

Not since the days of Helen Mora have we heard as strong a female baritone voice as that possessed by Margaret Ford. In a low cut dress of gold brocade and blue, she opens in a good mezzo soprano voice and sings the concluding notes in a rich baritone. In an Irish number, she uses her changes of voice alternately with telling effect and at this house was an unqualified hit.

"Rubeville" is an act that uses ten men in a conglomeration of old fashioned ideas chiefly characterized by inertia, indecision and lethargy. With ten men, one at least should be off-stage to see that the phone cue is picked up rightly. The playing of the band in these days of fast jazz was not even fair, with the exception of the cornet.

One of the applause hits was Patton and Marks, an essentially clever and classy act. Both in singing, dancing, deportment and personality, the couple are there. The Chinese number in one and a half lent the proper amount of contrast. The costumes were gorgeous and the paraphrase on Florodora well written.

Sylvia Clark, clown, sang, danced and did a "Dooley" fall and pose. Her cabaret hit and song "It's Hard to Do a Shimmy While Dere's Molder in Me Heart" and "There Are Lots of Heroes on the Stage" brought insistent applause and five bows.

Boyar Company, a Russian dancing act, did not hold them in and while some good stepping was shown, the act is not sufficiently diversified and grows monotonous. H. M.

MT. VERNON (Last Half)

Peggy Brehmen and Brother have a fast acrobatic offering, which scored in the opening position. Miss Brehmen looks well and does some very good stunts with her brother in the way of juggling, balancing, etc.

Hartley and Eastman depend a good deal on the personality and looks of the girl in the act to get over, for she is the "cute" type of girl that appeals. Not that the pair haven't ability, for they have. Hartley makes a neat appearance and sings in a good voice. The girl, adding to her personality and looks, delivers her songs nicely and dances pleasingly.

Harry Langdon and Company, with "Johnny's New Car," had the audience laughing from start to finish of his act. His manner of working is enough to make the worst kind of hard-boiled "egg" crack his face into a big grin. The two girls hold up their ends well. This act is the kind that one can view with pleasure.

Luba Meroff, with Sonal and Ben, also went well. Miss Meroff is not the type, either in delivery or vocally, to sing "blues," and would do well to leave that part of the act of Sonal. The latter has not the figure either that looks any too well in tight. If she has, the costume she wears is anything but adapted for her figure. And while we are on the subject of suggestions for the improvement of the act, it would be much better for the "plant," who assists in a comedy bit from a box, not to start and finish the applause for all the numbers, as it creates a bad after-impression when he leaves the box.

James Swift, of Swift and Kelly, started off the act by singing "Pretty Maiden" from "Florodora" and then went into his usual explanation about the song and about Mary Kelly leaving him because he gave another girl a trifling gift of a seven passenger Cadillac. Miss Kelly wore blue from head to foot when reviewed, and while she is the kind that looks well in any color, the customary white seems to suit her better. Swift and Kelly are another pair of whom it is very difficult to tire. Both are clever performers and please.

The Three Naces closed the show with their ice skating novelty. This act can easily hold down a better spot than closing. G. J. H.

KEENEY'S (Last Half)

Jewell and Raymond, two girls, opened the show with a neat little turn in which one of them impersonates a boy. Both are dressed as kiddies and their talk and songs concern that most important of human events, kiddy love. As children will, they quarrel, kiss and make up and thus ends the act. Both are clever and get their bits over nicely. In addition the one who plays the boy dances well. They scored a big hit.

In second position came two colored boys by name Dixon and Mack, who offered negro comedy and singing. Both their comedy and singing were good and they had the audience with them from the start.

The Kina Troupe of three men offered a most interesting exhibition of the Japanese art of Jiu Jitsu. Unlike the various other troupes presenting this type of act around the country, they go in for the real stuff, making it not only an exhibition, but a real Jiu Jitsu bout.

Lew and Molly Hunting, in a clever song and dance skit, followed them. They sing rather so-so, dance very well and get laughs even better than that. Lew is an acrobatic comedian who gets a laugh out of every fall. Molly dances a clog with the easy grace of one long accustomed to doing this type of step. They had no trouble getting over to a good sized hit.

Following the ever present news reel, which showed itself between acts, came Bob O'Conner and company of two men in an excellent comedy dramatic playlet. It had no title on the program, but has to do with a politician who has succeeded in disposing of an unwanted police captain because the latter knew of his underhanded dealings. His son, masquerading as a bum, falls in with one of the real knights of the road, a man from Hicksville, who went wrong once and is afraid to go back. The latter provides all the comedy in the act, and it is real every day human humor. The act, naturally enough, has a happy ending, blending comedy and pathos in a most admirable manner. It is well written and played.

Bessie Browning and Jack Denny were the hit of the show. The bulk of the work falls to Miss Browning who is a clever, capable comedienne, and has no difficulty in getting laughs. Denny accompanies on the piano. They took several encores and could have stopped the show had they cared to.

D'Armour and Douglas, billed as exponents of physical culture, offered an interesting exhibition of strength in their hand-to-hand balancing work. They scored an unusual hit for an act of this kind, taking two encores.

FLATBUSH (Last Half)

Following the usual well played overture, preceded by a showing of the feature film, the vaudeville was opened by Helen Jackley, a well-formed miss who performed difficult aerial stunts, featuring the back drop from a height of three tables, a stunt which merited applause.

Beck and Trust, two men who held down number two position, got over very nicely with their singing and talking turn. One of the team acts as accompanist and the other does the dirty work. In justice to them we would say that they could work out a much better routine of stuff than they have at present. If they would cut out the rough stuff and stick to singing and talking, they would be much better off.

Corse Payton and Company were third. Corse is well known here and his entrance was greeted with loud applause, which was also given him at the conclusion of his turn, a crook playlet. The thing tells a story of how two crooks who have turned straight are hounded by the police, but finally succeeded in getting the upper hand. Whether it is good or not, and act that bears Payton's name seems to go.

Rome and Wager, man and girl, have a very pleasing song and talk act, written around themselves. Their work is very clever and entertaining. They make an excellent appearance and try hard to get their work across, their success being proportionate. They scored and took all there was to take. Miss Wager looks well in a new white riding habit.

Jay Raymond, the "Politician," followed them. His dress is very reminiscent of the cartoons that appear in the papers. In fact, he reminded us strongly of Jigg's friend, Dinty Moore. However, he has a good line of talk, which he sells a la street-corner orator, with a soapbox and all. He amused the folks and got laughs galore with his topical remarks.

The Wyoming Trio closed the vaudeville performance with some rope spinning, whip-snapping and singing, all of which they do rather well, the two former, however better than the latter. They got over nicely and held attention throughout their act.

"On With the Dance," with Mae Murray, was the feature picture. S. K.

VAUDEVILLE

HELENE MILLER

Theatre—Eighty-first St.
Style—Xylophone
Time—Ten minutes.
Setting—One.

A pretty miss with a pleasing personality and looking refined in a dress of blue and gold, played a medley of popular hits. Her second offering, by way of contrast, was a ballad, followed by another medley of rags.

The house was indifferent, many were walking in and Miss Miller did not get over very strong. Her syncopation was good and she did not constantly gaze at the instrument, a fault common with many. The routine and style of the act does not differ from many others.—H. M.

AWANNA GIRLS

Theatre—Proctor's 23d St.
Style—Dancing.
Time—Fourteen minutes.
Setting—Three, special.

Five girls, dressed and posed a la harem, go through a series of movements billed as dancing. Different colored lights are thrown on the different colored veils swirled about. One of the girls then went through a few gyrations, followed by Miss Awanna, who repeated the same movements in a faster tempo and threw a papier-mache vase on the stage. During the course of all this, light effects of an approaching storm were interspersed, all of which was supposed to be symbolic of something or other. Just what was not clear.

The four girls then returned in black dresses and conical caps and with short staves and did a lot of aimless running around. With a spot thrown on the leader in the pit, an announcement was made of a harvest dance by the cannibals of the South Sea Islands.

A special drop was used for this, the girls, in Hawaiian grass skirts and with American tambourines, representing the cannibals with shields and spears. Awanna, in a black dress and bare legs went through practically the same steps and movements that were done by herself and the girls throughout the act. It looks as if one of the girls had learned some steps and movements in a dancing school and taught them to the others. The act is very weak in its present state. H. M.

COURTNEY & BARRET

Theatre—Proctor's 125th St.
Style—Talking and Dancing.
Time—Ten minutes.
Setting—One.

Two boys in Tuxedos and straw hats, open rather weakly with a song. A dance which followed was better and the indifferent style affected lent itself nicely to a newspaper reading and cigarette-smoking bit.

The phone is supposed to ring intermittently, interrupting the conversation and someone on the other end is supposed to request a jazz dance. Just how they can see the dance over the phone is not explained. The phone was, at least, true to life, sometimes ringing continuously and sometimes not at all. The whole idea of the telephone is out of place and its only excuse is that somebody called the act "Phoneoddities."

A third person was used in a silly boy make-up and faked playing a guitar. Attempts at comedy were poor, for the style used included walking or running across the stage with various objects such as boards, knives and flowers, with attendant puns, a style discarded by burlesque shows years ago. One of the team should also remember to say "idea" and not "Ideer." H. M.

NEW ACTS AND REAPPEARANCES

WARD AND LONG

Theatre—Audubon.
Style—Singing.
Time—Fourteen minutes.
Setting—In one (special).

This team did an act slightly similar to this a few seasons ago under the name of Long and Ward. Their offering then, for the main part, consisted of the man doing an English character, with some classical singing by himself and the woman.

This act is opened with a one-word sentence song by the man and woman, which is not so good. The curtain is then raised at one side of the stage and the woman seats herself at the piano, while the man announces that he will impersonate Harry Lauder. He does a Lauder number with an attempt at the mannerisms of the Scotch comedian. His voice is good, but, as an impersonation, it is poor. An impersonation of an English performer whose name was spoken too quickly for anyone to catch, singing "Enry Orkins," followed. The woman then rendered "The Little Grey Home In the West" in good voice, following which she announced that her partner was again going to do another impersonation. The man then rendered "Lost Chord" and the team closed with a published waltz ballad.

Both the man and woman possess very good voices. The trouble with the act is that there are several impersonations of people with whom the audience is not familiar. And the Harry Lauder number is not faithful enough to get over with people who know Lauder's work. Otherwise, the act is neatly set and routine. With the impersonation announcements out, it will do nicely. G. J. H.

WARD AND WILBUR GIRLS

Theatre—Greenpoint.
Style—Juggling act.
Time—Ten minutes.
Setting—Full, special.

Club and hop work are the substance of this act, most of the work being done by the man, with the two girls, pretty and shapely, as atmosphere and effect. The man juggles his clubs and rolls his hoops very nicely and shows his ability to catch anything that may be thrown his way, no matter how hard it comes. The girls do a few stunts themselves, nothing much to look at, but they get by. This is a good opening turn for the family time, with plenty of class to satisfy and enough interest to hold attention. Worth the money. S. K.

HARTLEY AND EASTMAN

Theatre—Greenpoint.
Style—Boy and Girl act.
Time—Eighteen minutes.
Setting—In one, ordinary.

This team, while not much different from the average run of such acts, has an added asset that will put them over almost without their trying. Its members possess personality and charm in an unusual degree and it gets them the attention they need to put their act over.

They open with a little talk of the kind that invariably is used by boy and girl acts to open with, followed by some excellent singing and dancing. The girl is a clever comedienne of the cuddle-up variety and with a babyish something that will bring a laugh every time. Also, she is a very pretty girl, another asset. The man sings well and dances passably. S. K.

SULTAN

Theatre—Harlem Opera House.
Style—Trained pony.
Time—Twelve minutes.
Setting—In three.

Emma Lindsay, an attractive blonde, trained Sultan and also puts him through his routine. She is to be given credit for working out a very clever routine for the animal, for it is very much different from the ordinary run of acts of this kind. The old questions and answers such as "How many days in the week," are not employed.

Instead, stunts such as having the audience call out numbers and the pony adding up the totals are used. One very good one, in which the horse counted up the number of people sitting in the front row and then counted, separately, the number of men and women sitting there, pleased very much. The animal also counted numbers that were mentioned directly by the audience, without Miss Lindsay saying a word to him.

Best of all, Miss Lindsay does not use a whip in putting the pony through the routine. The answers come quickly and intelligently. She uses a few old gags for comedy purposes, but gets big laughs despite their age, due to the manner in which they are pulled. The act is novel and will please the average audience. G. J. H.

JACK DELMAN & CO.

Theatre—Hamilton.
Style—"The New Leader."
Time—Eighteen minutes.
Setting—Bare Stage.

"The New Leader," is the sketch done by Sam Mann for years, and, in fact, is still being done by him. He is soon to appear in England in it. What arrangement Delman has made with him we don't know, but the fact remains that he is using the act on the small time. Delman was formerly Mann's stage manager, which gave him an excellent opportunity to study Mann's work and it must be said that he has taken advantage of it.

The act has not been changed at all. Seven people are still in the cast, consisting of the new leader, the stage manager, the sister act, the female single, the male single and the property man. All these do their parts excellently.

Delman certainly knows how to get laughs and demonstrated it effectively on this audience. The act has pleased for years on the big time, with Sam Mann. There is no reason for it not doing so again on the small and big time, with Delman. G. J. H.

FRED WALLACE & CO.

Theatre—Proctor's 23d St.
Style—Sketch.
Time—Twenty minutes.
Setting—Three.

This is a poorly written and very badly constructed sketch which, for twenty minutes, tries to force over a lot of "piffle." The fortune-telling, detective-discovering idea, has been worked and reworked so many times that the addition of an ouija board does not lend sufficient novelty to make it worth while.

The violet-ray battery business was drawn out and the wig business ludicrous in its inanity. The entire effort was hysterical and the finish weak, the audience remaining placid. The husband needed a shave and Dr. Ashley, through nervousness, fumbled his lines, although it didn't matter much. H. M.

VANITY FAIR

Theatre—Palace.
Style—Revue.
Time—Twenty-three minutes.
Setting—Special.

Yvette Kiviat presents this new act and it is rumored that she is a modiste. If this offering is an indication of her designing qualifications, she can rest assured her wardrobe will find its way into many a vaudeville production.

The settings represent a spider's web and when the curtain ascends, Bobby O'Neil, in song, introduces a number of girls as "The Winter Garden Girl," "Jazz Baby," etc. This number is effective and brought forth much comment by its pretty wardrobe. Alma Adair then sang a well written ballad, entitled "Girl of My Heart," with an obligato finish. Her voice, at times, showed nervousness. O'Neil and Miss Adair then did a double harmonization of the song, after which O'Neil did a splendid soft shoe dance.

Helen Higgins and Natalie Bates, beautifully attired in black jet and with net stockings, were getting along finely with their dance until the audience got a flash of a bandage well above the knee of one of the girls. This had a tendency to detract from the number and the sooner it is removed, the better.

Miss Adair then rendered another ballad, topping it off with another obligato; this time rendering "I Want You Near," to telling effect. O'Neil, the Misses Higgins and Bates then did a trio number that was fast and O'Neil rendered another number which served to introduce the girls. This was not unlike the one at the opening of the act. However, the girls, Nettie Thomas, Lucille Prather and Phyllis Keenan, appear in a riot of colors, harmoniously blended, giving much effectiveness to the layout. While the girls are prancing about the stage, O'Neil gets in a few comedy remarks that cause laughter.

"Silk and Satin Blues" is employed for the final number by the entire company and sent the act off to a sure fire hit. Music and lyrics were written by Bert Kalmar and Harry Ruby, and they did them excellently. The act can hold its own. J. D.

IVANHOFF & VAR VARA

Theatre—Proctor's 125th St.
Style—Singing and piano.
Time—Fifteen minutes.
Setting—One.

In Russian costumes, the boys put over a hit mainly through the singing of one member of the team, who has a tenor voice of exceptional quality, strength and tonal beauty, which the audience was very quick to appreciate. The opening number got over big, but the singing of another song immediately afterward, especially one of the same sort, was poor judgment and "let them down" a trifle.

Following this, the inevitable piano solo, opening with the inevitable Rachmaninoff prelude and going into several variations on a basic theme, brought poor returns. The audience talked and was restless.

A medley of popular song choruses, concluding with several bars of Tosti's "Goodbye" was a hit. With a few changes, the act would be improved considerably and would do for the better pop houses. H. M.

ELMAN TO WRITE SCORE

F. Ziegfeld, Jr., has signed a contract with the famous violinist, Mischa Elman, to write the score for an operetta which will be produced next Fall. Augustus Thomas will write the libretto and Gene Buck the lyrics.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

STOLL AND MOSS CIRCUITS
BOTH SEEKING NEW TALENT

Each Starts Plan to Discover Capable Performers Among Those Who Appear in Provinces but Have Never Been Seen in London

LONDON, April 10.—That the principal variety circuits throughout England are looking for new talent, which will be given a chance to make good, was made evident this week when Sir Oswald Stoll announced a plan he has devised for discovering new ability. The idea is to hold a series of six matinees at Shepherd's Bush Empire, at which none but performers from the provinces who have never appeared in London's first-class music halls, will be allowed to appear. These are to begin April 19. Amateurs are barred. All applicants must be able to satisfy a committee that they are professionals, even though they have not hitherto appeared in a London variety theatre.

Each applicant has been required to give a short history of his or her professional career in writing, and address it to "Fun-beam," care of The Booking Committee, Stoll Offices, London Coliseum.

Performers who appear at these trial performances will receive the entire cost of their transportation from whatever section of the country they happen to come, and, in addition, will each be paid one guinea for their appearance.

The plan not only aims to discover the "best" talent but will prove advantageous to performers in that many of them will be given a chance afterward to make good in the other Stoll houses. That is to say, if their acts are considered presentable by the committee, they will be booked for at least one tour over the Stoll circuit, including an engagement at the London Coliseum. Many applications are being received, it is said. Early next week, it is

expected that the Stoll Offices will announce the complete list.

Practically the same plan, on a larger scale, will also be inaugurated for Moss' Empires Circuit by R. H. Gillespie, recently appointed managing director of that circuit. Instead of confining the appearance of performers to one house, however, applicants chosen by a committee will appear at a series of simultaneous performances to be given at Moss houses in Liverpool, Glasgow, Cardiff, Birmingham, Newcastle, Leeds, and at New Cross Empire, London.

These will be in the nature of elimination performances, for only those who make good at them, in the opinion of the committee, will be selected to take part in the final competitive performance to be held here at Finsbury Park Empire.

Performers chosen at the final performance will be booked for a tour over the entire Moss' Empires Circuit, which comprises thirty cities from Glasgow to Southsea.

The governing condition of the contest is that all applicants must be members of Variety Artists' Federation, the Actors' Association, the C. A. B. A., or kindred recognized professional associations.

The net profits accruing from these special performances will be divided equally among charitable organizations, including the Variety Artists' Benevolent Fund.

That the contest is intended to be confined primarily to British performers is evident from an item in the entry blank which specifically asks "Are You British?"

WANT FILM COMBINE

LONDON, April 10.—Negotiations have been started for an amalgamation of interests between the German Universal Film Company and the Citoceema, the Italian Cinema trust. The German combine which proposed the trust claims to have control of the cinema theatres in Poland, Switzerland, the Balkan countries, Russia, Scandinavia and Central Europe.

French film companies are greatly aroused as they see in the proposed combine a means of disseminating propaganda for the German government.

HICKS ENTERS POLITICS

LONDON, Eng., Apr. 10.—Seymour Hicks, the comedian, who recently entered into a managerial contract with Sir Alfred Butt, by means of which they will jointly control the Adelphi and Gayety Theatres, has entered the race for a seat in Parliament and has temporarily abandoned the stage. Sir Walter De Freece was recently made a member of that body.

MOSKOVITCH RUMORS PERSIST

LONDON, Eng., Apr. 10.—Maurice Moskovitch, who has been appearing here successfully in Shakespearean plays and who opens on April 13th in "The Government Inspector," at The Duke of York's Theatre, will, according to rumors persistent here, go to America in the fall and be seen in New York for a season beginning in September.

GET FRENCH PLAY

LONDON, Eng., Apr. 10.—Grossmith and Lorillard have acquired the English rights to "Le Roi," the French comedy success and will produce it in about six weeks, with Grossmith playing the leading part, as his first "straight" comedy attempt.

"THE DANCEMAN" APPEARS

PARIS, France, April 10.—The cabarets have resulted in the evolution of a new kind of serving man known as "The Danceman," who has replaced the footman as part of a Paris society leader's household. The "danceman," who must be good-looking, dress and dance well, is not allowed to speak to his mistress or be near her except when called by her to dance. They can be seen in the theatres, on the boulevards and in the cafes, always a yard behind their respective mistresses.

AMERICAN FILM MEN HERE

LONDON, Eng., April 10.—London is, at present, camping ground for the largest American motion picture men, all of whom are over here on behalf of their firms. Among those here are Adolph Zukor, Samuel Goldwyn, Gabriel Hess, Ralph Block, Paul Cromelin, Joe Plunkett, George E. Kann, Sydney Reynolds, William A. Brady, Carle Carlton, and Morris Gest, who, however, is the only one among them that is not on motion picture business.

THREE AMERICANS OPEN

LONDON, Eng., April 10.—The influx of American shows and actors, which has been steadily rising, reached new heights recently with the successful opening of three American plays with leading female stars from the other side, within a period of one week. The three are Peggy O'Neil, Mary Nash and Edith Day.

REFUSES LEGION OF HONOR

PARIS, April 10.—Maurice Ravel, a musical composer of Paris, has twice refused the coveted distinction of the Legion of Honor.

The first offer was made before the war and the second recently. M. Ravel bases his action on a desire to escape publicity.

PASS NEW ANTI-HUN RESOLUTION

LONDON, Eng. Apr. 10.—Feeling against German acts that have been attempting, incessantly, to enter this country has never run as high as it is at the present moment, for not only have the resolutions passed by the V. A. F. during the war been placed in effect, but, at a specially organized mass meeting, at which members of the V. A. F., the A. A., the A. M. U., and the N. A. T. E. were present, a new resolution was passed that is more sweeping than those formerly put over. The exact wording of the new resolution, adopted at a meeting held at the Rehearsal Theatre, in Maiden Lane, is, as follows:

"This meeting pledges itself to support the Executive Committee in any action they may deem necessary to prevent the importation of German artists into Great Britain, in accordance with the V. A. F. resolution of 1916, and that of 1919, and impresses upon the Executive Committee the necessity of reporting every attempt on the part of managers to employ German turns to the appropriate branch of the Demobilized Soldiers' and Sailors' Association, and to circulate printed handbills throughout the district concerned, notifying the hall and name of the manager where such German acts are billed to appear, and to call upon every member of the federation to refuse to work in any entertainment in which Germans are engaged."

Any attempts made by managers or agents to import such acts will most likely precipitate a strike of such proportions that the entire amusement industry in Great Britain will be stopped. The organizations represented at the meeting embrace every form of employee in or connected with the theatrical profession and their influence also extends to France and other countries. The feeling of antagonism has been intensified by the increasing high costs of materials since the conclusion of hostilities and the presence in London, and throughout the country of a large number of wounded and disabled soldiers who were connected with the industry, who are now unable to secure employment in the same because of these conditions.

The promise by the International Artistes Lodge of Berlin, the all-powerful German society of actors, to guarantee every act that enters the country, and that acts coming from Germany would work for half the money they got before, has been ignored, despite the efforts of interested parties to arrange an amicable interchange of talent. The high feeling against "former enemy acts," has been rising steadily until now the burning point has been reached. The move taken by the mass meeting has been approved by the entire theatrical profession of England.

FULLER SIGNED AMERICAN ACTS

SYDNEY, Aus., April 9.—Among the attractions secured by Ben J. Fuller, on his recent visit to America, are several vaudeville novelties. They are Ferry the Frog, The Three Fischers, McNamara and Clinton, Corporal Nathan and The Artois Brothers.

GEST SIGNS DELYSIA

LONDON, Eng., April 10.—Morris Gest has signed Alice Delysia, the French singer, to play the lead in the American production of "Afgar," which he is to put on. The show comes to New York in October with the complete London production.

COMPOSERS TO BE SENATORS

ROME, Italy, April 10.—According to reports here, Pietro Mascagni and Giacomina Puccini, famous composers, will be elected to the Senate before the reopening of Parliament.

MAGGIE TEYTE TO BE "LASSIE"

LONDON, Eng., April 10.—It is reported here that Maggie Teyte has been signed to play the lead in the English production of "Lassie."

TESTIMONY IS INTERESTING

LONDON, Apr. 11.—Interesting testimony was brought out in the suit brought by Selbit, the illusionist, for breach of contract against Grossmith and Laurillard over their failure to produce "The Medium in the Mask."

Sydney Mosley, author of a book "An Amazing Science," and a member of the staff of the Sunday Express, was asked by Justice Darling whether he believed Miss Winter a medium to be gifted with supernatural powers. He replied that he thought there was such a thing as clairvoyance.

Mr. Matthew for the defense said "it seems incredible that the spirits of the departed should be summoned at the bidding of some medium," to which Justice Darling responded, "it does add a new terror to death to think that we may be called on to go to the Criterion or attend matinees at the Apollo."

In summing up the Justice further remarked that a compulsory attendance at the Criterion ought to be one of the chief punishments "if there be a place of punishment" and continuing said that if the sort of life described as led by those who have ceased to exist in this life, be true, "well may we weep for the friends who have died."

ZUKOR GETS BARRIE PLAYS

LONDON, Eng., April 10.—In answer to repeated inquiries by the London press as to just what his plans were, Adolph Zukor, head of the large American film producing company, Famous Players-Lasky, announced this week that he had made all contemplated arrangements with Sir James Barrie, and that his company had acquired the rights to several of the playwright's best works, including, "Peter Pan," "A Kiss for Cinderella," "Dear Brutus," and "What Every Woman Knows."

It is understood that an agreement has been reached between Barrie and Zukor, whereby the latter acquires the film rights to any of the Barrie plays he may wish to screen. A recently printed rumor set forth that Zukor had made an affiliation with the largest continental picture corporation, The Provincial Cinematograph Company, controlled by Lord Beaverbrook. This was denied by both parties concerned.

BAR AMERICAN "SCABS"

BERLIN, April 9.—That American performers who worked during the actors' strike in the United States will not be allowed to appear on the German or Austrian stage is the decree of the German actors union. This also holds good in France, and other continental countries.

The decree is the direct result of a strike recently pulled here at the Winter Garden, when unionized performers walked out rather, it is said, than appear on the same bill with Fred Kornau, who, the actors claim, appeared as a "scab" performer in the New York Winter Garden during the actors' strike last Fall.

Kornau was booked into the Garden by Paul Schultz. He appeared only once. It is said that he sought work in Vienna and other large European cities, but was also refused.

GET PANTAGES CONTRACT

SYDNEY, Aus., April 9.—The Delavelle Brothers, very successful in this country, have been booked for the Pantages time in America and will sail for there as soon as their contracts with Fullers expire.

FRED NIBLO SUES

SYDNEY, Aus., April 9.—Fred Niblo and wife, Enid Bennett, have entered suit against the "Bystander," a theatrical newspaper here for \$50,000 alleging that an item in that paper slandered them.

DOROTHY WARD GOING OVER

LONDON, Eng., April 10.—Dorothy Ward and her baby Peter will sail shortly for New York on her way to Los Angeles. Miss Ward is back in variety again.



Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan...President and Secretary
Frederick C. Muller...Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, APRIL 14, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg.
HARRY F. ROSE, MANAGER.

San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to

THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of New York Clipper, published weekly at New York, N. Y., for April 1, 1920.
State of New York, ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Walter Vaughan, who having been duly sworn according to the law, deposes and says that he is the Editor of the New York Clipper, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1604 Broadway, New York City.

Editor: Walter Vaughan, 1604 Broadway, New York City.

Managing Editor: Paul C. Sweinhart, 1604 Broadway, New York City.

Business Managers: None.

2. That the owners are: (Give name and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Clipper Corporation, 1604 Broadway, New York City.

Orland W. Vaughan, 1604 Broadway, New York City.

Frederick C. Muller, 1604 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only).

WALTER VAUGHAN, Editor.

Sworn to and subscribed before me this 1st day of April, 1920.
(Seal) J. BERNARD ENGLISH,
Notary Public N. Y. Co. (83).
(My commission expires March 30, 1921.)

PRODUCING COSTS HEAVY

It is going to cost a great deal of money to produce a show next season. The fact is, the cost of production within the last two or three seasons has already risen so high that none but the heavily fortified, financially, can contemplate producing a show.

Time was, and not so many years ago, at that, when one could produce a first-class musical show for \$10,000 or \$15,000. But not so now, however. It costs, today anywhere from \$10,000 to \$25,000 an act for any musical show intended for Broadway. And, if it's only for the road that the show is intended, the proportionate cost of production is equally high.

For example, twenty years ago, when "Floradora" was first produced here, it did not cost more than \$20,000. The present production of the same show, now at the Century, easily cost the Shuberts \$100,000. The revived version, to be sure, is a more pretentious production, but, just the same, such a production wouldn't have cost more than \$30,000 twenty, or even ten, years ago.

Flo Ziegfeld is getting ready to produce a new "Follies," which he states will cost him \$200,000. Last year's "Follies" cost \$157,000. The cost of this musical "institution" has mounted steadily during the last five years from \$60,000.

George White's "Scandals" show may also be mentioned as an example of the steadily growing cost of production. Last season, the initial one for the "Scandals" show, White spent upwards of \$60,000 on his production. He is reported to have cleared more than \$150,000 on it. But this year's show will probably cost in the neighborhood of \$100,000 to produce.

Even a first-class burlesque show can no longer be produced for the customary \$5,000 that that class of attraction used to cost a few years ago. Jean Bedini's "Peek-a-Boo" show, which held forth at the Columbia Theatre last Summer, is reported to have cost \$26,000.

Scores of shows could be mentioned as proof of the steadily increasing high cost of producing. But it is so obvious that it is hardly necessary.

What is and should be agitating the minds of producers is where their profits are coming from on their future productions. The Equity is growing more and more stringent with respect to payment that producers must make to players for rehearsals and other things. This is not intended as a criticism or a reflection on the work of the Equity. People, including actors, should be paid for their work. But, it doesn't make it any easier for the producer to derive profits from his shows.

Not only that, but, in addition to the high cost of production, there is the high cost of maintaining a show to be considered. Stagehands and musicians must be considered when the cost of maintaining a show is mentioned. The producer must pay them salaries that have mounted steadily within the last three years. And, as regards the musicians, it looks as if the managers will have an extraordinary item of expense to contend with next season, what with the reported big increase in wages that they are going to demand.

BURLESQUE GIRLS READY

Editor NEW YORK CLIPPER:

Dear Sir:—I have just finished reading your "Equity Making Drive on Burlesque" article and please permit me to say that there seems to be a misunderstanding regarding the reason. Burlesque chorus girls did not join the Equity at the time of the strike. It wasn't because the strike did not affect us or because we were blind to the privileges an Equity contract gives one.

It was for this reason. We were never led to believe we were wanted. Equity had some of its members canvassing the musical, vaudeville and dramatic houses in an effort to get the entire companies of those theatres to join, but they never came near us. Would it be a presump-

tion on my part to say that the burlesque chorus girl was a bit piqued?

Now that they have approached us, I don't think they will find us tardy. I, for one, will join as soon as I get back to the good old town. Please don't let my name go into print, for it might cost me my job if the owner of the show saw it, but I am signing it so that you will know this is a bona-fide letter.

Sincerely yours,

Chicago, April 3, 1920.

G. M.

TWENTY-FIVE YEARS AGO

John W. Wilson was playing the tramp in "Little Christopher."

Stuart, the male Patti, played at the Orpheum, San Francisco.

Oscar Wilde's case against the Marquis of Queensbury for slander was dismissed. Rose King of the King Sisters was married to W. L. Galbraith.

Frank Mordaunt, Lawrence Eddinger, Geo. C. Staley and Willis P. Sweatnam were with the "Two Colonels" Company at Palmer's Theatre, New York.

"The Pace that Kills" was presented at the Fourteenth Street Theatre, New York.

"Aladdin" was presented by David Henderson at the Broadway, New York, with Anna Boyd, Aleene Crater, J. W. Herbert, John E. Cain, John J. Burke, and Ada Deaves in the cast.

Answers to Queries

G. F. H.—Address Robert G. Larsen, care Keith's Theatre, Boston, for the Keith office. The Orpheum has no man there. (2) Fred Mardo, whose office is in the Tremont Theatre Building, Boston, is known in New York. He has at various times represented different circuits.

F. C.—Do not know the present whereabouts of June Adair, but would suggest that you write her a letter care of the CLIPPER, which we will advertise, and which will probably be sent for by her.

S. M. A.—Don't know the present address of Thomas J. Lahiff. You might try to get in touch with him by writing him in care of the CLIPPER.

E. O.—No, you've got them mixed. Toto formerly appeared at the Hippodrome. It was Marceline who appeared with the Barnum and Bailey Circus in 1918.

Z. A.—Irvin and Maye Grant starred in "Determined To Marry."

T. C. A.—Mme. Alla Nazimova was married to Charles Bryant in 1912. Yes, he was also a professional at the time and appeared as leading man in her production of "Bella Donna."

K. H.—Lillian Lorraine is now appearing in the "Midnight Frolic." (2) The young man's name is Carl Randall. He formerly appeared with Vivienne Segal in "Oh Lady, Lady."

I. P. U.—Sam Moore is the one who plays the handsaw in the "Midnight Frolic," done before by other artists. There is now a team in vaudeville known as Meyers and Hanaford who also do the musical handsaw bit.

H. V.—The play you refer to was written by Alan Dale. It was originally produced under the title of "The Madonna of the Future" and later re-titled "The Woman of the Future."

A. S. G.—In answer to your letter, Abe wins. Olga Petrova has appeared in vaudeville and on the dramatic stage and is Polish.

A. J. Kass—James J. Corbett, the champion heavyweight fighter and James J. Corbett, the actor, are one and the same man. You can reach him care of The Friars Club, 48th Street, New York City.

Rialto Rattles

SONG SUGGESTIONS

"Only Me".....Corse Payton
"There'll Come a Time Someday,"

Small Timer

"Peek a Boo".....Sennet's Bathing Girls

"Comrades".....G. Cohan and S. Harris

"After the Ball".....John D. Rockefeller

"Everybody Took a Kick at Nicholas,"

Fannie Brice

"When You and I Were Young, Maggie,"

John Craig

"What You Goin' to Do When the Rent

Comes 'Round'?".....Any Actor

DO YOU REMEMBER WHEN—

Fred Mardo did a juggling act?

Joe Welch first said, "Maybe you think

I'm happy?"

Ned Wayburn did an act with the Kings-

ley sisters?

Artie Hall sang "Lam', Lam', Lam'!"

John E. Camp recited, "While strolling

through a parachute, I met a girl named

Jim?"

Charlie Sweet used "How do you do,

Rosinsky?"

George Cohan wrote, "Under a Blanket

in a Folding-bed?"

Jim Thornton warbled, "On the Benches

in the Park?"

Gus Sun threw things up in the air?

Harry Houdini was with the Welch

Brothers' circus?

Harry Kellar was not bald?

John W. Kelly said, "He can—like Kelly

can?"

Lottie Collins sang, "Ta-Ra-Ra-Boom

De Ay?"

Elizabeth Murray sang, "Goodbye, Eliza

Jane" with a song sheet?

Frank Bush was a boy?

Nat Wills was billed as Wills and

Loretta, "The Tramp and the Soubrette"?

Ethel Levey made her first hit with "I

Guess I'll Have to Telegraph My Baby"?

Lottie Gilson married J. K. Emmet, Jr.?

Scanlan sang "Peek a Boo"?

The "Black Crook" was considered

naughty?

Maude Huth, of Clifford and Huth, sang

"Mammy's Little Lamb"?

CAN'T GET BIG TIME

An act that has played for Gus Sun for many years says that "Eddie" is "Nobody's Darling."

WELL INFORMED (?)

Joe Woods needed an act for the last half; Al Lichter said he had a good one, Sarah Bernhardt. "What kind of an act does she do?" inquired Joe.

WHAT WOULD HAPPEN IF

Fully Markus booked the Palace?

Sam Bernard played Hamlet?

Caruso would do blackface?

HAVE YOU FORGOTTEN WHEN

Eddie Foy sang "Still His Whiskers

Grew" in "Off the Earth"?

Fay Templeton wore tights in "Hen-

drick Hudson?"

The late Ted Marks was ever without

violets?

John and Harry Kernell did a double?

Jimmy Curran, of Ward and Curran,

first sang, "When the Robins nest again!"

ADVERTISING ANOTHER FIRM

It must annoy Maurice Campbell, husband of Henrietta Crossman, to hear the extra people in his wife's company referred to as "Campbell's Soups."

PAGE THEDA, BOY

"Bonehead Needs Revamping"—news item. Better call Theda Bara. She can do it to suit all hands.

MAYBE!

George M. Cohan is writing a play called "The Celebrated Chums," meaning, we suppose, Klaw and Erlanger.

Some Famous Lo's.

Hell-o

So-lo

Low price once upon a time, and

Marcus.

DRAMATIC and MUSICAL

"FLORODORA" IS NOW PRETTIER THAN WHEN DONE 20 YEARS AGO

"FLORODORA"—A musical play revived in two acts. Book by Owen Hall; lyrics by E. Boyd Jones and Paul Rubens, music by Leslie Stuart. Revived version presented by the Shuberts at the Century Theatre, Monday evening, April 5, 1920.

CAST.

Marquita.....	Marie Wells
Paquita.....	Perl Germonde
Leandro.....	Nace Bonville
Frank Abercoed.....	Walter Woolf
Pym.....	Minor McLain
Langdale.....	George Ellison
Symes.....	Frank Curran
Allen.....	Lewis Christy
Scott.....	Allen C. Jenkins
Grogan.....	Robert Callay
Anthony Tweedlepunch.....	George Hassell
Cyrus Giffain.....	John T. Murray
Lady Hollywood.....	Christie MacDonald
Angela Giffain.....	Margot Kelly
Captain Arthur Donegal.....	Harry Fender
Clair.....	Dama Sykes
Bernice.....	Dorothy Leeds
Mabel.....	Fay Evelyn
Lucille.....	Beatrice Swanson
Alice.....	Marcella Swanson
Daisy.....	Muriel Lodge
Dolores.....	Eleanor Painter
Valeda.....	Muriel de Forrest

We certainly missed Nan Patterson and the fifty or sixty other gun toters who claim to have been members of the original "Florodora" sextette when it was produced here about twenty years ago.

The world has moved during the twenty years that have passed since "Florodora" was born. For one thing, "Florodora" itself has moved from below the Shubert-Klaw and Erlanger line, to the northerly sector where it is now housed, theatrically considered a region in the Adirondacks two decades ago. In those days, Ziegfeld was still blind to his own "Follies"; everything except hay was being reaped at the Haymarket; Harry Thaw was learning how to become a famous "whip"; a show called "Florodora" that didn't make much of an impression at first was produced; the Rev. Dr. Straton was still, presumably, imbibing the Bible, from which he has learned all about Paul, and, more recently, but not in the Bible, about Peter's.

Anyhow, "them" was the happy days, as anyone will tell you who doesn't know any more about "them" days than he does about these.

But we're not so certain that "Florodora" was such a happy show these twenty years past. Now it's different. To begin with, the Shuberts have given the piece a stunning production; the costumes, scenery and girls are essentially beautiful. Harry B. Smith has modernized the book so that its own father wouldn't recognize it. A few interpolated songs in the second act, one called "Come Along" and another "Love Will Find You," served admirably to oust the old and revivify the new.

And as for the principals in the cast, we feel almost certain that, had they been in the original production it would have caught on from the very beginning.

Eleanore Painter, as Dolores, was charm personified the while she rendered her sentimental numbers. Christie MacDonald, as Lady Hollywood, has lost none of her beguiling manners by reason of her absence from the stage during the last few years. Margot Kelly was a piquant Angela and, as for Isabelle Rodriguez, who did a Spanish dance in the first act, we'll say that she can dance. Nor are we alone in thinking so, if the enthusiasm her dancing aroused in the audience is anything to judge by.

George Hassell was more than a little show in himself. As Tweedlepunch, the phrenologist, he carried the brunt of most of the show's humor in a thoroughly distinctive manner.

Harry Ferder proved that he has a very pleasing baritone voice and John T. Mur-

ray, as the owner of the island, gave a sterling performance.

The sextette, of course, was a riot. And, when the second sextette, the one dressed like the original one, appeared, the riot was intensified.

Just the same, the greatest asset that "Florodora" has is the melodious and distinctive score composed for it by Leslie Stuart. Its strains are just as pleasing to the ear at this time as they were twenty years ago and as they probably will be twenty years from now. As a result, "Florodora" will be patronized by vast multitudes and will earn a great deal of money for the Shuberts.

HAMMERSTEIN DAUGHTERS SUE

Mrs. Emma Swift Hammerstein, widow of the late Oscar Hammerstein, is being sued by Mrs. Stella Pope and Mrs. Rose Tostevin, daughters of the late impresario, for an accounting of the property left by their father. The chief assets involved are equities in the Manhattan Opera House and the Republic Theatre.

ED WYNN CARNIVAL FULL OF NOVELTIES AND WONDER GIRLS

"THE ED WYNN CARNIVAL"—A musical revue in two acts and twelve scenes. Book and lyrics by Ed Wynn. Presented by B. C. Whitney at the New Amsterdam Theatre, Monday evening, April 5, 1920.

CAST.

The Lion.....	Ted Roberts
The Gladiator.....	Frank Ridge
The King.....	Sherman Wade
The King's Daughter.....	Helen Durkin
The Slave.....	Herbert Russell
The Walking Delegate.....	Henry Regal
The Wrestler.....	Simeon Moore
The Tourist.....	Ed. Wynn
The Real Japanese.....	The Meyakos
Yum-Yum-Sing.....	Lillian Wood
Yum-Yum-Sang.....	Fay West
The Atmosphere.....	Lillian Fitzgerald

After many weeks on the road, the "Ed Wynn Carnival" has arrived in town and taken up its stand at the New Amsterdam Theatre. During its wanderings, the piece has been worked over a dozen or so times, Ned Weyburn taking the last crack at it just prior to its opening here.

There are two acts and twelve scenes in the piece, which is entirely lacking in plot and with few musical numbers of importance. However, it contains many novelties, some excellent vaudeville features and an abundance of clever lines. Then, of course, there is Wynn, who is a whole show in himself. In this particular piece, he is responsible for the book, the dialogue and most of the songs. He is almost continually on stage, making merry with the audience and taking them into his confidence in Hitchcock-like manner and tipping them off as to what is coming next. To top this off, he has assembled a chorus that will be remembered along Broadway for some time. It is just one mass of pretty, well gowned damsels.

The most alluring scenes were "At the Cottage Gate," where Marion Davis and Earl Benham sang Gene Buck's lyrics to "Good-bye Sunshine, Hello Moon," and danced nonchalantly; the "Carnival Grounds" with jazz by Ray Miller's Black and White Melody Boys, to which Trixie Jennery performed a skillful toe dance; "A Colonial Home," "The Sphinx," and the "Palace of Nowhere."

After Wynn, the biggest individual hits were scored by three young Japanese, a boy and two girls programmed as the Meyakos, who played and sang American rag time, and by a team of acrobats, Regal and Moore. Evan Burrows Fontaine's dance, "Queen of the Nile," was well received as was a novelty number entitled "My Log Fire Girl," sung by Frank Ridge, assisted by eight pretty girls.

"THIEVES," YIDDISH PLAY, HAS STRENGTH AND MUCH REALISM

"THIEVES."—A Yiddish drama in three acts by F. Bimko. Produced by Max R. Willner and Maurice Schwartz, at the Irving Place Theatre, Thursday evening, April 8, 1920. "Molsche, the Fiddler," a dramatic playlet by Cherniasky, presented as an after-piece.

CAST.

Szlojmele.....	Maurice Schwartz
Hirszel.....	Gustav Schacht
Abram.....	Muni Weisenfreund
Welwyl.....	Y. Dubinsky
Mojse.....	Y. Samloff
Nachman.....	A. Teitelbaum
Mirke.....	Bertha Gerston
Kajle.....	Mme. Ferkauf

The characters in "Thieves" are so real that the play gathers in interest as it goes along. However, some of the situations fail to ring true; as, for instance, when the "fence" buys a stolen pair of brocaded curtains and carries them out of the house in broad daylight without even taking the trouble to wrap them up. When it is considered that the thief who brought them in first took the precaution to swathe himself in them, wearing his outer coat over the loot, it becomes apparent how superficial this situation is.

"Thieves" tells the story of a Yiddish household on the outskirts of Warsaw, where live Szlojmele, his wife, Mirke, and her grandmother, Kajle, who is a barber. The house is a gathering place for thieves. Szlojmele is a thief, and those who visit his house are his comrades in thievery. His young wife is pretty but unhappy. She wants a child, and so does her husband, but, for some reason or other, offspring seems to be denied them.

It is this "unsatisfied" mood that leads the wife to take up with Hirszel, one of her husband's cronies, with the result that she finds herself in the condition that leads to motherhood. She tells her grandmother about it and the old lady, overjoyed at the news, at first blurts out a lot of information about obstetrics. The information that Hirszel, and not her husband, is the father of the prospective child, sort of dampens the old lady's joyous mood, however.

The husband is then told about the prospective heir and he, too, waxes joyful. And the manner in which he gives vent to his joy is one of the best elements in the play, for it smacks so thoroughly of absolute reality. Later on, he begins to suspect that he is not the child's father, especially after it is born and, when finally he is told he is not, he becomes sore. His rage grows so intense that he sets the house on fire; first, however, choking his wife to death, or something. This latter is done off stage, so we don't know whether she was done to death or not; presumably she was.

What was chiefly interesting about this play was the slang lingo these Yiddish thieves uttered. And there was a second act that was thoroughly convincing.

As regards the acting, it has been our experience that Yiddish players in the first-class houses are, for the most part, eminent actors. In fact, they have so much actual histrionic ability that they spend it lavishly on any sort of role they happen to be enacting. In "Thieves," the acting throughout was admirable, Maurice Schwartz's performance, as the husband, standing out only second to that of Mme. Ferkauf's, who played the grandmother. Had it not been for her false conception of the role, which she played as if it were Carmen she was enacting, instead of an ingenuous wife, gone wrong by reason of her ingenuousness, we should say that Bertha Gerstein's performance was a good one. As it is, it wasn't. However, Gustav Schacht, as her clandestine lover, gave an excellent performance.

COBURNS PUT OVER MUSICAL HIT IN "THREE SHOWERS"

"THREE SHOWERS."—A comedy with music in two acts and one scene. Book by William Carey Duncan. Lyrics and music by Creamer and Layton. Presented by the Coburns, at the Harris Theatre, Monday evening, April 5, 1920.

CAST.

Col. John White.....	Walter Wilson
Anna Moberly.....	Vera Ross
Robert Lee White ("Bob").....	Anna Wheaton
Ray White.....	Edna Morn
Willie Moberly.....	Andrew Lawlor, Jr.
Peter Fitzhugh.....	Paul Frawley
Hudson Gatling.....	William Winter Jefferson
Rastus Redmond Reynolds ("Red").....	Lynn Starling
Riley.....	Wilbur Cox
Virginia May Gordon.....	Ruth Urban
Mary Love Burgess.....	Lulu May Hubbard
Patsy Ann Pritchard.....	Daisy MacGlashan
Mary Allan Morgan.....	Margaret Fitch
Alice Dean Lowe.....	Lillian Wagner
Penelope Dangerfield.....	Constance Huntington
Lida Belle Norwood.....	Frances M. Halliday
Sallie Bay Blane.....	Elizabeth Reynolds
Bruce Payne.....	Norman Jefferson
Clarence Melton.....	Ralph Derst
William Henry Fish.....	Russell Griswold
Robinson Tucker.....	James McKenzie
Ward Allan Yancy.....	H. M. Arden
Byron Habershaw.....	Carl Rose
Kinsey McAllister.....	Henry Ward
Stuart Thompson.....	Alfred Siegler
Norman Castleman.....	Frank Slater
"Worthless" Akers.....	Wilbur Cox
Washington Black.....	Eddie Gray
Jackson Gray.....	Arthur Porter
Lincoln Brown.....	Richard Cooper
Harrison Green.....	Charles B. Foster

Anna Wheaton, who, a short time ago, was headlining in the big-time vaudeville houses, appears in the featured role. The part is well fitted to her versatile talents and, at all times she is charmingly piquant, displaying an exceptionally good soprano voice and dancing with the grace of a Pavlova. She is ninety-nine per cent of the show, insofar as acting is concerned.

The story concerns "Bob" White, daughter of Col. John White, a cantankerous old Southern gentleman. She is in love with a young chap who, we learn, has been sent to that section of the country by the Department of Agriculture, to direct the taking of motion pictures in an effort to compare the antiquated methods of farming in the South and the up-to-date methods of the West. He picks the White plantation, "Longview," as the best example.

Of course, there is a villain who turns out to be a revenue agent in search of moonshiners. He nearly "frames" the Colonel and finally wins the hand of Bob by casting suspicion on the young agriculturist. But, love finds a way, and this time it uses a dictograph, our young hero being strong for up-to-date methods. Of course, he turns the trick and, as the clock nears eleven, we finally see "Bob" in his arms, while the chorus prances about in a Virginia reel.

There are some twenty musical numbers in the piece. Those that will probably be the most popular are "Love Me, Sweetheart Mine," "One of the Boys," "It Must be Love," "Where Is Love?" "Pussyfoot," "If, And, and But," "He Raised Everybody's Rent But Katy's," "The Old Love is the True Love" and "Dancing Tumble Tom." Eddie Gray, Arthur Porter, Richard Cooper, and Charles B. Foster, a colored quartette, offered some exceptionally fine part singing in a negro chant.

The cast, as a whole, was excellent, especially the chorus, which at all times was well gowned, and which dances and sings in a manner that would put many of the other musical show choruses now appearing along Broadway to shame.

BURLESQUE

AMERICAN GIVES OUT EXTRA TIME

WHEEL CLOSES WEEK MAY 10

The official extra time of the American Burlesque Circuit was released last Saturday and shows the closing week of the circuit to be that of May 10. Some of the shows will not play any extra time, while others will have from one to five weeks after the close of the regular season.

The "Girls from Joyland" will play Worcester, week of May 17, Howard, Boston, week of the 24th and Newburg and Poughkeepsie, week of the 31st.

"Follies of Pleasure," Howard, Boston, week May 17, Worcester, week 24, Fall River and New Bedford, week 31 and Providence week of June 7.

"Sweet Sweetie Girls" Star, Brooklyn, week May 17 and Gayety, Brooklyn, week 24.

"Kewpie Dolls," Hoboken, week May 17, and Star, Brooklyn, week 24.

"Aviators," Trocadero, Philadelphia, week May 17 and Hoboken, 24.

"Peacemakers" will close in Baltimore on the regular time.

"Record Breakers" will play Baltimore week May 17.

"French Frolics" will play a week of one nighters out of Pittsburgh (not the Penn Circuit), week May 17, Buffalo week 24, Detroit week 31 and Cleveland week June 7.

"Broadway Belles," Pittsburgh, week May 17, Penn Circuit week May 24, and Baltimore week 31.

"Cabaret Girls," Columbus, week May 17.

"Mischievous Makers," Cincinnati, week May 17, and Columbus, week 24.

"Monte Carlo Girls," Louisville week May 17 and Cincinnati, week May 24.

"Bathing Beauties," Terre Haute, May 16, Indianapolis, balance of week, Louisville, week May 24, Cincinnati, Sunday, Academy, Pittsburgh, balance of week.

"Grown Up Babies," St. Louis, week May 17, Terre Haute, May 24, Indianapolis, balance of week and Howard, Boston, week 31.

Pat White, St. Joe, May 17 and 18, and one nighters into St. Louis, week 24, St. Louis, and Terre Haute and Indianapolis week 31.

"Oh Frenchy," Kansas City, week 17, St. Joe, 24 and 25, balance of week one nighters.

Stone and Pillard, Englewood, Chicago, week May 17 and Cleveland week 24.

"Tempters," Minneapolis, week May 17.

"Beauty Revue," St. Paul, week May 17, Minneapolis, week 24 and Cleveland, week 31.

"Lid Lifters," Penn Circuit, week May 17, Baltimore, week 24 and Providence, week 31.

"All Jazz Review," Haymarket, Chicago, week May 17.

"Night Owls" will close in Detroit week May 10. No extra time.

"World Beaters," Detroit, week May 17 and Haymarket, week May 24.

Billy Watson, Buffalo, week May 10, Cleveland, week 17, and Detroit week 24.

"Midnight Maidens," Buffalo, week May 17, Providence week May 24 and Hoboken, week May 31.

"Some Show," Newburgh and Poughkeepsie, week May 17.

"Girls from the Follies" will close in Scranton week May 10. No extra time.

"Round the Town" will close at the Mt. Morris week of May 8.

"Razzle Dazzle" will close at the Mt. Morris week of May 10. No extra time.

"Jazz Babies," Mount Morris, week May 17 and Newburgh and Poughkeepsie week

24. "Dixon's Revue," Bijou, Philadelphia, week May 17 and Mt. Morris week 24.

"Girls, Girls, Girls," Camden and Trenton, week May 17 and Trocadero, Philadelphia, week 24.

"Social Follies," Newark, week May 17. Edmund Hayes, Gayety, Brooklyn, week May 17.

"Sport Girls," Olympic, New York, week May 17.

"Parisian Flirts," Providence, week of May 17 and Olympic, New York, week May 24.

"Cracker Jacks," Worcester, week May 10. No extra time.

WON'T PLAY STOCK

CHICAGO, Ill., Apr. 10.—The Haymarket will not play stock this Summer. Irons and Clamage will spend \$20,000 fixing up the house. The Columbia Amusement Company, owners of the property, will spend about \$50,000 on the building, for business offices.

REEVES WORKING ON SHOW

TOLEDO, O., Apr. 10.—Al Reeves is now working on his show for next season, which he will call "Joy Bells." He will have all new scenery, costumes and electrical effects. He will not work in his show himself, but will manage it.

LA VAN HAS PNEUMONIA

Harry S. LaVan, one of the principal comedians with the "Sport Girls," was taken ill Monday when the show opened in Hoboken and later developed pneumonia. He is at his home and will not be out for some time.

TAKEN TO BROOKLYN

Belle Thompson, who was taken ill while with the "Girls From the Follies," in St. Louis last November, was removed from the City Hospital, that city, last week, to the Seney Hospital, Brooklyn.

WILL PAY \$30 WEEK

Billy Minsky announced last week that he is going to pay his chorus girls \$30 a week at the Minsky Brothers National Winter Garden, next season. They must be good lookers and experienced.

WON'T USE "JAZZLAND"

CHICAGO, Ill., Apr. 11.—Irons and Clamage have decided not to use the title of "Jazzland" for their Columbia Circuit Show next season. They will announce the name of the show later.

LOTHROP AT MT. CLEMENS

Dr. Lothrop, owner of the Howard, Boston, passed through New York last week on his way to Mt. Clemens, where he will spend about three weeks.

SHUBERT GOING ON ROAD

Hughy Shubert, musical director of the Yorkville, will take over the "Sight Seers" in Boston a week from Monday for the balance of the season.

ARTHUR HARRISON SIGNS

Arthur Harrison, "straight" man at Minsky Brothers National Winter Garden, has been signed by Charles Baker for one of his shows next season.

WILL HELP CLAMAGE PRODUCE

Adolph Singer left New York Thursday for Detroit to act as assistant to Arthur Clamage in producing shows at the Avenue, that city.

SADIE BANKS SIGNED

Sadie Banks, prima donna of the "Sliding" Billy Watson Show, has signed a three year contract with I. H. Hark.

AMERICAN GETS PITTSBURGH HOUSE

SWITCHES TO ACADEMY

PITTSBURGH, Pa., Apr. 12.—The American Burlesque Circuit has assigned its lease on the Victoria Theatre, this city, to John Blumberg, who will open the house next season with pictures, it is said. The lease has about fourteen years more to run.

Arrangements have been made by George Jaffe, owner of the Academy Theatre, to play the attractions of the American Circuit at his house next season. Contracts were signed by I. H. Heik, representing the Circuit, and Jaffe, last week.

The Academy is to be entirely redecorated and renovated. A manager is to be appointed by the officials of the circuit, but he will be mutually agreed upon by both parties.

Jaffe will also have a franchise for a show on the circuit, to represent his house.

The Academy is at present playing stock burlesque and has been for several years, and is only two blocks from the Victoria, now playing the American shows. With the Victoria out and the Academy playing the circuit shows, there will be but two burlesque houses in Pittsburgh, next season. The Gayety, playing Columbia attractions, is the other.

KAHN SHOW, WITH WALSH BACK, IS FULL OF PEP AND GINGER

New life seemed to have been injected into the performance at Kahn's Union Square last week by the stock company. Maybe the reason for it was the return of the old time favorite, George Walsh, doing comedy character parts. He was given a big reception on his entrance last Tuesday afternoon and although he has not been at this house in about two years, the patrons did not forget him.

Walsh did a "tramp" in the first part and was decidedly successful. He can do a low comedy with the best of them, as well as any other line of comedy. In the second part he did a "straight" which he handled well. It was good to see him back again.

Joe Rose, with his new kind of lip make-up, did his Dutch character in his usual style, as did Fred Cady. These two fellows with Walsh took good care of the comedy.

Allen Forth portrayed the role of an old man in the first part exceptionally well and a natty looking "straight" in the burlesque. Miss Lorraine extended herself with her costumes, as we have never seen her look better. In the scenes she stood out particularly well.

Kitty (Speed) Warren, with her pleasing personality, is one of those vivacious soubrettes who become more fascinating each time she appears. Her numbers all went over for encores and she wore pretty dresses.

Cute and Dainty Vera Hennick, another soubrette of skill, sang "I Know a Band," "Simply Full of Jazz" and "Typical Tipperary" most successfully. She was also in several scenes and read her lines pleasingly. Her dresses were designed and worn with good taste.

Louise Wolf, the prima donna, displayed several pretty gowns and sang her numbers well.

The first part was called "The Wrong Count, Tobacco" and the burlesque "Chow Chow." The last part was in five scenes. The show was a bit show, interspersed with musical numbers.

Walsh, backed up by the chorus, sang a drink number called "City of Boozie." It was good and he put it over well.

A funny scene was put over by Walsh and Miss Lorraine, she in a beautiful evening gown, and he as a bum. It was so ridiculous and the contrast so noticeable that it was funny.

Solly Fields staged some pretty numbers and the girls worked nicely in them. There was a big house for a Tuesday matinee.

SINGER'S SHOW, AT COLUMBIA THIS WEEK IS DIFFERENT

Jack Singer's "Behman Show" is better this season than any he has offered us in some time. He has a comedian new to burlesque and one that is clever, in Harry R. Lander, one of the most versatile tramps we have seen at the Columbia. He is one of those fellows who is always springing something new. He is witty and a naturally funny comedian. He was a decided hit at the Columbia Monday afternoon.

Ameta Pynes, in gowns of rare beauty that displayed a pretty form, danced her way into favor. She looks well and is graceful in all she does.

Marie Sparrow, a comedienne of note, stood out in the several scenes in which she appeared.

Miss Bobby Moore, a brunette of slight build, makes a good ingenue. She reads lines and gets her numbers over well. She also wears pretty dresses.

Willie Lauder does a straight in the first part and gives a fine account of himself. He does a "bum" in the burlesque and displays good judgment in the handling of this comedy role.

Frank Zanora does a comedy part and works "straight" doing both very well.

Elizabeth Rogers, Florence Atkins and Gladys Owens do bits and work in the chorus.

Harry Watson is doing bits.

Singer has a good looking chorus, but, most of the girls are large. They are beautifully costumed and work hard.

The scenery and electrical effects are pleasing to the eye. Singer has seen to it that the production is artistically staged.

Miss Pynes' vampire dance in the motion picture studio scene was a clever piece of work.

Sam Wilson, a colored performer, offered a singing specialty in one that went very big. It is composed of five numbers, of which he sang several in Yiddish.

"The Girl in Star" scene was a novelty. Miss Pyne, on a small platform inside of a revolving star, wearing a union suit, with the chorus girls on the stage below her, gave the first part a spectacular finish. It was a novelty and away from anything we have seen in burlesque.

Miss Pynes again scored in her Oriental Ballet, "Arabian Nights." Surrounded by the chorus, she executed a very graceful dance.

Marie Sparrow was a success in her specialty in one, in which she offered several character songs. She sang them well and the audience liked the way she put them over.

A pretty march by the girls, in which Miss Pynes was at the head, was staged and carried out cleverly.

Harry Lauder, in a special in one in which he exposed sleight of hand tricks, kept the crowd out front in good humor. He and his brother, Willie, in a comedy skit full of bright lines, were very amusing.

Singer has a fine comedy show, with a clever comedian, many specialties and novelties. It was away from most shows seen at this house.

SIGNED FOR "ROUND THE TOWN"

Shirley Mallet, soubrette of the "Girls From the Follies," and I. B. Hamp, one of the principal comedians with "Round the Town," have been re-engaged for next season by Strause and Franklyn. They will be with the "Round the Town" company.

MINSKY DID \$7,000

All records at the National Winter Garden were broken last week, during the Jewish Holidays. They did almost \$7,000, which is the biggest week's business in six years.

Burlesque News Continued on Page 25

MELODY LANE

FEIST WINS AGAIN IN COLUMBIA CASE

Judge Knox Orders Royalty Suits Back to State Courts Where Favorable Ruling Has Already Been Obtained

In the United States District Court of the Southern District of New York, Judge Knox in the suit of Leo Feist, Inc., against the Columbia Graphophone Co., for royalties upon the sale of phonograph records sold in Canada, reversed a previous ruling and ordered three cases removed to the State Courts, in which Leo Feist, Inc., had in similar suits received a favorable ruling. The suit at law for the recovery of royalties upon records sold in the Dominion of Canada was originally brought in the Supreme Court. It was tried before Judge Hotchkiss and resulted in a verdict in favor of the Feist company. Upon appeal the judgment granted by the lower court was affirmed by the Appellate Division.

Thereafter the Feist Co. brought three new suits, one in the Municipal Court, one in the City Court, and one in the Supreme Court. These suits the Columbia Co. had removed to the Federal Court claiming that the actions were under the Copyright Law, and therefore within the exclusive jurisdiction of the Federal Court. Some months ago Judge Knox decided that the Columbia Co. was right in its contention and denied the application of the Feist company to have the suits transferred to the State Courts where they originated. After this decision application for a rehearing was filed and Judge Knox reversed his previous ruling. The cases will now be tried in the State Courts where a ruling has already been obtained. These actions, provided some settlement is not made, are the forerunners of innumerable suits which the Feist and other music publishing houses will undoubtedly start, as there is involved a vast sum of money. The claim is based upon the royalty clause of the 1909 U. S. Copyright Law which among other things provides that the owner of a musical copyright is entitled to two cents on each record, roll or other mechanical music reproducing device manufactured.

Canada at present has no mechanical instrument clause in its copyright law and therefore all records manufactured in the Dominion pay no royalty. The Feist company in their suits contend that although some manufacturing steps in the record making may have occurred in Canada, the master record was made in the United States and the copyright owner was therefore entitled to royalty from the sale of all records so manufactured.

Francis Gilbert of the law firm of Gilbert & Gilbert represented the Feist house in all the above mentioned actions.

MUSIC PIRATES IN CUBA

Music pirates, as the unauthorized reproducers of copyrighted music are called, are active in Cuba and several published copies of American songs printed in Havana have made their appearance in Jacksonville and other southern cities. No attempt has been made to duplicate the American copies of the published number in so far as title page or imprint is concerned. The songs have been issued with a plain one color title page which does not reveal the name or address of its publisher and is printed in a poorly executed manner upon cheap paper.

MUSIC HEARING ADJOURNED

The hearing before the Federal Grand Jury in the matter of the Consolidated Music Corporation has been indefinitely adjourned.

KAPLAN WRITES A SONG

Dave Kaplan, the arranger and orchestra leader, has written a new song called "Susan." George Friedman is publishing it.

STORYBOOK PLAN DELAYED

The plans of the Story Book Corporation to combine published songs with phonographic records of orchestral arrangements of the number have been delayed somewhat due to the failure of the music men to agree upon a royalty basis upon which they can work. The price at which the combined song and record is to be sold is another matter as yet undecided. While the plan to combine the song and record looks feasible and is to say the least interesting, it is a matter upon which the music men are giving considerable thought. They claim that unless the matter is carefully handled and put out in a way that will not conflict with the sale of the published copies of a song, the whole trade might easily be switched from the published copy to the phonograph arrangement, a situation which would be far from desirable.

"IRENE" A HIT IN LONDON

"Irene," the James Montgomery, Joe McCarthy, Harry Tierney musical comedy, which continues to fill the Vanderbilt theatre nightly, has according to cables scored even a greater hit in London than it did in New York.

The piece as well as Edith Day, who created the role in New York were enthusiastically received and predictions that the piece will run for years are freely being made.

Joe McCarthy and Harry Tierney witnessed the London premier.

MUSIC JOBBERS TO ORGANIZE

The sheet music jobbers are planning to form an organization with the object of removing the various evils of the business and to introduce a number of innovations for the general betterment of the music jobbing trade.

A meeting has been called for Tuesday, April 20.

ROCCO VOCCO CONVALESCING

Rocco Vocco, professional manager of the Leo Feist, Inc., Chicago office, who after a severe attack of influenza last January fell a victim to rheumatism, has been taking the mud baths at Waukesha, Wis. He is slowly convalescing and is able to be at his office a part of each day.

DAVE HOFFMAN PLACES SONGS

Dave Hoffman, the vaudevillian and songwriter, has placed several new songs during the past few weeks. Among them are numbers with the Whitmore Music House, of Scranton, Pa.; The Oliver Ditson Co., of Boston, and the Billy James Music Co., of Philadelphia.

VON TILZER IN PITTSBURGH

Harry Von Tilzer is in Pittsburgh where the "Ziegfeld Follies" are playing this week. Harry has two songs in the big production and made the trip to arrange for some of his numbers in the next season production which according to Mr. Ziegfeld is to be a \$200,000 production.

KELLETTE WRITES A NEW ONE

John William Kellette, whose "Blowing Bubbles" song broke a lot of big sales records last year, has written a new number called "As Long as I Have You." It is a well written melodious number and has just been released by the Temple of Melody Co.

BARR IS FRED FISHER MGR.

John S. Barr, who for the past year has been connected with the sales department of the Jos. W. Stern & Co. music house, is now general manager of the Fred Fisher, Inc., company.

FISHER DROPS MCCARTHY NAME

Fred Fisher has dropped the name of Joe McCarthy from the McCarthy & Fisher Co. and the music publishing house will in future be known as Fred Fisher, Inc.

MUSIC MEN CUT OUT JOBBER'S BULLETIN

M. P. A. Members Decide to Place No More Advertising in the Music Jobbers' Trade Circular

At a meeting of the Board of Governors of the Music Publishers' Protective Association, held at the Hotel Astor on April 8, it was decided that on and after May 1, 1920, all members of the association are prohibited from placing any display advertising in the various jobbers' bulletins.

The resolution reads as follows: "Effective May 1, 1920, and thereafter, members are prohibited from placing any display advertising in jobbers' bulletins. It shall be deemed prima facie evidence of a violation hereof if the display advertisement of a member shall appear in any such bulletin, regardless of whether the same is to be paid for in cash or merchandise, or is inserted without charge."

The jobbers' bulletin has long been looked upon by publishers as a mild sort of hold-up, in which if the publishers did not place an ad. he might not receive the jobbers' co-operation in the sale of his publications.

The bulletin, during the past few years has grown in size and importance until at present publications of twenty-eight pages are common. Several instances were found in which the bulletin composed of twenty-eight pages was made up of twenty-three and one-half pages of advertising for which the publisher was charged at varying rates running up to \$150 per page. At this price and with the overwhelming percentage of advertising in the bulletins it can readily be seen that the trade circular paid a handsome profit.

Its edition was not a large one, usually running around two or three thousand copies.

The Music Publishers' Association in taking the matter up decided that it was one of the most expensive bits of advertising in the entire music business and decided to eliminate it in so far as the publication of music publishers' advertising is concerned.

SONGWRITERS' PLAY SCORES HIT

According to a telegram received at the New York offices of the Daniels & Wilson Co., the new comedy drama, "To-morrow," by Maude Fulton and Louis Weslyn has scored a decided success.

Mr. Weslyn, who is the Daniels & Wilson professional manager is a songwriter of much talent and Miss Fulton, has written successful plays and songs as well. Her production, "The Brat," was produced in New York last year and after a successful run in this and other cities it was put on the screen. Among her songs issued by the Daniels & Wilson Co., "Singapoo" and "Raggedy Man" are the best known. Weslyn's new number, "Sally, Shame On You," is one of the best in his firm's catalogue.

MILLS OPENS NEW OFFICE

Jack Mills, Inc., has opened new executive offices at No. 233 West 51st St. The old quarters at No. 152 West 45th St. will in future be devoted exclusively to the professional activities of the firm. The piano rooms are being renovated and refurnished and Mills, in person, will be in charge. Arthur Hamburger, general manager of the firm, will be at the executive offices.

TWO PUBLISHERS IN STATE LAKE

But two music publishing houses are left in the State Lake Building, Chicago. The Broadway Music Corp. and Jerome H. Remick & Co., signed five year leases in the building when they moved in a year ago so will remain until the end of their lease. Harry Von Tilzer will move on April 30 to the Loop End Building, just across the street.

BRANCH OFFICES TO CLOSE

At a meeting of the Board of Governors of the Music Publishers' Protective Association held recently, the subject of the branch office was discussed at considerable length.

While no definite action was taken, it is said that the closing of a number of the least important branches is but the matter of a few weeks. Publishers are not talking freely on the subject and just who will make the first move is a matter of speculation. It is a positive fact however, that the moment one of the big firms closes several of its branches, that will be the signal for wholesale closing. The branch office has long been a subject for discussion among the music men as the cost of its maintenance is enormous and just the actual amount of good it accomplishes is in many cases problematical. The fact that it is a necessary department of a publishing house in so far as the larger cities is concerned is admitted but its value in the smaller towns is unknown. The matter would probably not have been taken up at this time were it not for the big slump which exists in the music business. It is almost unprecedented and extends throughout the entire trade both high class and popular houses being affected.

SAM FOX WEEK IN KANSAS CITY

Kansas City is the seventh city to have a Sam Fox week this season. Frank Pallma, Jr., who is managing the Fox weeks, wired the home office that all theatres, hotels, cafes, dance halls and other places of amusement featured the Fox songs and all the music stores carried window displays.

Mc HUGH ON WESTERN TRIP

Jimmie M. Hugh, professional manager of the George Friedman music house, is making a trip through the west teaching the Friedman songs to singers and demonstrating "Zoma" in the Woolworth stores.

SCANLON WITH EMERSON CO.

Walter Scanlon, the songwriting tenor, who has been with the Hammerstein production, "Always You," is making phonograph records and has signed a three-years' contract with the Emerson Co.

EDWARDS FREELANCING

Leo Edwards, who has been connected with a number of the music publishing houses, lastly with Fred Fisher, is now free lancing and doing some special work for vaudeville acts.

KORNHEISER BACK FROM CHICAGO

Phil Kornheiser, professional manager of the Leo Feist Inc. house made a hurry trip to Chicago last week leaving New York on Wednesday and returning Monday morning.

AM. MUSIC CO. INCORPORATES

The American Music Publishing Co. of Philadelphia has been incorporated for \$100,000. The directors are Robert Pickett, William A. Ritter and John C. McCann.

RUSSAK OUT OF MILLS CO.

Bob Russak, who for the past six months has been connected with the Jack Mills, Inc., music house, severed his connection with the firm last week.

WOLPIN WITH THE HARMS CO.

Maurice Wolpin is now with the professional department of the T. B. Harms & Francis, Day & Hunter Co.

MITTENTHAL WITH THE BDWY.

Joe Mittenenthal, formerly general manager of the McCarthy & Fisher Co., has joined the sales department of the Broadway Music Corp.

Donald McDonald has been added to the cast of "Dodo."

Joe Eckl began booking The Majestic, Albany, last week.

Isabelle Rodriguez has been added to the cast of "Florodora."

Myrtle Tannehill has been added to the cast of "The Bonehead."

Jack Perry has been engaged by Harry Hastings for next season.

Kitty Madison will open at the National Winter Garden next week.

Louis Turner, dancer, has been booked in Buenos Ayres for ten weeks.

Leonard Kane last week secured a divorce in Chicago from Emily Nice.

Frank McCormack rehearsed Frederick Arnold Kummer's "The Bonehead."

Daisy Dugas was married to Lew Cantor, the vaudeville agent, recently.

Eddie Grant has been added to the staff in Chamberlin Brown's office.

Harry Sloan is doing the press work for Georgie White's "Scandals of 1920."

A. Turrelli will assist Maxwell and DeVere in their new vaudeville act.

Al Leichter is rehearsing two more companies of his "Models of the Surf."

Helene Hutchinson is back in Davidow and Le Maire's office after an illness.

Max Gordon, of Lewis and Gordon, will sail on the *Mauretania* about July 10.

"Doc" Cook, of the Palace Theatre staff, will be seen in a vaudeville act shortly.

William Harrigan and Louise Groody were married last week in Newark, N. J.

Doraldina will shortly present a protegee in the person of Le Gans, a youthful dancer.

Cynthia Kellog has closed her season in vaudeville and will rest until next season.

Violet, "Gypsy" Woods has left Pabst's and will open shortly at Stoll's cabaret, Troy.

Elsie Janis closes her season in seven weeks and sails for Europe shortly afterward.

Bert and Betty Wheeler doubled the Orpheum and Bushwick Theatres, last week.

Rosalie Stewart is booked to sail for Europe on the *Mauretania* some time in June.

Rhea Coleman, a vaudeville actress, has been engaged by the Shuberts for next season.

Arline Chase of "The Night Boat" has been signed by David Belasco for next season.

Julia Bruns has been engaged by Lee Shubert to be starred in a new play next season.

David Steinhart, the theatrical lawyer, was last week made a charter member of the N. V. A.

Larry Leahy has replaced Sam Miller in the "Tip Top Four," the latter having left the act.

John Crone, of the Winter Garden, lost his mother last week. She was fifty-one years of age.

Elsie Mackay, who recently became Mrs. Lionel Atwell, has resumed her role in "Clarence."

Tarzan, the vaudeville act, will be with the Winter Garden show next season in a special set.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 33)

Ida St. Leon, formerly of "Mama's Affair," is playing the title role in "Alice in Wonderland."

Al B. White will shortly open on the Loew time, with a route of ten weeks, doing a single.

Kitty Watson, of the Watson Sisters, has applied for a divorce from James McGowan, Jr.

Fred Wagner, formerly treasurer at Keith's Bushwick, is now treasurer at the Palace Theatre.

Davidow and Le Mare are booking the Sunday concerts at the Century Theatre for the Shuberts.

Mlle. Dazie, of "Aphrodite" sailed for Antwerp last week with her husband, Dexter Fellowes.

Agnes Truesdale, now living in Newark, is securing a divorce from her husband, Dick Moss.

Frederick Stanhope sailed for England last week to direct rehearsals for "The Garden of Allah."

Moe Shcenck and Abe Feinberg leave April 15th for a motor trip to White Sulphur Springs, Va.

Dobbs and Welch have cancelled fifteen weeks of big time to produce acts for the Sam Fallow office.

Ruth Syrop, assistant to Tom Rooney, has recovered from a week's illness and is back at her desk.

Harry M. Morse, minstrel, legitimate and vaudeville actor, is now keeping a hotel in Lowell, Mass.

June Caprice returned to New York last week after an extended tour of the South visiting Loew theatres.

John Daly Murphy, last seen with "Dark Rosaleen," has been added to the cast of "The Bonehead."

Mercedes Desmore has been engaged for the cast of "The Three Live Ghosts." Max Marcin is producing it.

Billie Cripps, in the cast of "Dodo," was operated upon last week for appendicitis at the Hahnemann Hospital.

Arthur J. Stern and Joe Connors have been booked with Harry Hastings' "Razle Dazzle" for next season.

Dorothy Doyle opened with a new single act on the Delmar time, at Columbia, South Carolina, last Monday.

Eddie Cantor has signed a long term contract with F. Zeigfeld, to be starred in a new revue next season.

Harriett Litt, prima donna, closed a thirty-week tour of the Loew time last week and is opening for Poli.

Coogan and Flynn will have their present skit re-written before again presenting it. They closed last week.

Ray Cossar, who made quite a hit at Healey's, leaves shortly and will be seen in musical comedy next season.

Harold Goldberg, assistant to Jack Loeb, of the Fox office, was operated upon last week at Stern's Sanitarium.

Richard Demar and Lulu Swan, dancers, and Babe Lavetta were signed last week by Abe Marcus for his new show.

J. R. Ritby has written, in collaboration with Sam Shipman, a drama which has been accepted by the Selwyns.

Mlle. Valdeo has been booked indefinitely at The Canadian Theatre Francaise, in Montreal, Canada, by Lillian Bradley.

Eli Sobel, who booked the Universal theatre in Brooklyn up to a year and a half ago, has again secured that house.

Julian Mitchell will stage Albert De Gourville's new show at the London Hippodrome; he sailed on the *Lapland* April 3.

Elsie Lange, the musical comedy soprano, opened a vaudeville tour last week, making her debut at Newark on Thursday.

Richard Ordynski sailed last week to establish a national theatre in Poland. He took the rights of "Clarence," with him.

Adolphe Mayer, who started to produce "Twinkle, Twinkle," has given up his New York office and gone to Philadelphia.

Flanagan and Edwards, the vaudeville team, have been signed to make a series of two reel comedies for the National Films.

Lila Rhodes will put on a new act, "Stepping Stones of Love," with her husband, Charles King, at the Colonial, April 26.

Mr. and Mrs. Frank DuTeil Honnoss, professionally known as DuTeil and Covey, announce the birth of a daughter on April 8.

Reedham and Wood have completed a tour over the Orpheum and Interstate time and open at the State Lake, Chicago, April 19.

Louis Hendricks, who, for the past ten years, has been appearing with David Warfield, has been added to the cast of "The Bonehead."

John Barrymore, who last week broke down during a performance of "Richard III" has gone up to Muldoon's Sanitarium for a rest.

Kate Pullman, who closed in "Roley Boley Eyes" at Newark on Saturday, jumped into the cast of "Just a Minute" on Monday.

George M. Hobart is to collaborate with Harry Hirschfield in a stage version of "Abie the Agent," to be produced by Sam Blair next season.

Jessie Standish, musical comedy singer, was married on March 29 to Eusebio Calzado, a western oil man, and has retired from the show business.

Bobby Henshaw, "The Human Ukelele," sails in June for Paris, where he has been engaged to appear in The Follies Bergere and Alhambra Theatres.

Helen Sherman Yorke, a concert singer of Boston, was married last week to Mischa Applebaum, head of the Humanitarian Cult, New York City.

William Grossman, of House, Grossman and Vorhaus, left for California last week to act as counsel for William S. Hart in his case against Thomas H. Ince.

Grace Cornell, dramatic and motion picture actress, has been signed by The Tatts, and sails on June 15 for Australia, to play the second lead in "Irene."

Brandon Tynan will leave the cast of "The Purple Mask" in two weeks, said to be due to the fact that he and Leo Ditrichstein have had an argument.

Jean Moore, understudy to Peggy Wood and who played the part one day last week, is to head one of the road companies that will go out in the piece.

Herman Berrens, of the Warde Sisters, Dick Dooley and Berrens dance act, was taken ill last week, causing the act to cancel its engagement at the Regent.

David Miller, English actor, arrived in this country last week aboard the *Philadelphia*, from Southampton, for a new production for Richard Walton Tully.

Caroline Meredith, of the former Meridith Sisters, will open for the Western Vaudeville Association, May 3, with a new single, special numbers, scenery and effects.

Phil Morris, formerly of Brooks, Morris and Freeman, has quit the show business to go into a mercantile line. The firm will hereafter be known as Brooks and Freeman.

Wm. Anthony McGuire is making a dramatization of Octavius Roy Cohen's story, "Gray Dust," the producing rights of which have been acquired by Sanger and Jordan.

Marie Salisbury, the singing comedienne, who is also a composer of popular songs, has been engaged to appear in the new show at the Beaux Arts Restaurant, Atlantic City.

Annie Marie Morris, Ann Richards, Beatrice Price, Wanda Sun Jose, Billy Tate and Dardanella, make up the cast of Johnny Black's new act, which opened this week. Black is not appearing.

Sawyer, Roy and Roberts were taken out of the bill during the last half at the Jefferson, after their first performance. Jack Martin and Company filled in for the remainder of the engagement.

Lester Bingling, Eleanor Brock, Adele Rosenthal and Rudolph Polk will be seen at a benefit concert in behalf of the Bronx Hospital and St. Giles Home for the Crippled on May 1st, at Carnegie Hall.

More and Megley start rehearsals on April 12th on a new act called "This and That," written by Cliff Hess and Milton Schwarzwald, in which Corinne Tilton and Benny and Western will be featured.

Robert Garrod, who was reported to have mysteriously disappeared, has returned to Chicago and refunded the chorus girls who donated money to him. In answer to queries, he said he had been ill.

Erna Raders, actress, was taken to Ludlow street jail last week by order of Justice Finelite, of the City Court, for contempt. She had been sued by Lebolt and Company and had not paid a judgment in their favor.

Bruce McRae, Jr., son of the actor, has embarked on a journalistic career. He is working as a reporter for the *Evening Telegram* and has been assigned to "cover" the West Fifty-fourth Street Magistrate's Court.

Larry Reilly is a special attraction at the Lexington Theatre, New York, presenting a new act and his "Minstrel of Kerry" at the afternoon and evening performances, in conjunction with the picture "Ireland, a Nation."

Morton Brothers, Adolpho, Delmore and Moore, Leo Feist Trio, Techau Tavern Revue, Norris Miniature Circus, Ives and Farnsworth, Cooper and Vallie, Two Strutting Johnsons, Marquard's Revue Musical, Walsh and Buckner's Girl Revue, constituted the program of a show given for sailors at San Francisco on March 27th.

Sammy Berk and Juanita V. Sawn, of the team of Berk and Sawn were married on the stage of Moore's Theatre, Seattle, Washington, recently. The Billy LaMont Trio, Herbert Ashley and Roy Dietrich, John Hymer and Company, Mlle. Nita Jo, Billy Montgomery and Minnie Allen, The Choy Ling Hee Troupe and the house staff, attended the ceremony, which ended with a dinner dance that lasted till the following morning.



AMERICA'S

The Ace,
King, Queen
of them all!

PEGGY

Awarded a distinctive
service medal by
all the song birds

BY HARRY WILLIAMS
& NEIL MORET

YOU CAN'T GO WRONG
WITH A FEIST SONG



DETROIT
213 Woodward Ave.

INDIANAPOLIS
122 Pembroke Arcade

CINCINNATI
710 Lyric Theatre Bldg.

KANSAS CITY
Gayety Theatre Building

MILWAUKEE
134 Grand Avenue

PROVIDENCE
511 Caesar Misch Bldg.

LOS ANGELES
836 San Fernando Building

BUFFALO
485 Main Street

PITTSBURGH
312 Camerphone Building

This one is
CHING-A-BOO
JAZZ BA

A NEW IDEA IN RHYTHM
BY HOWARD JOHNSON & NEIL MORET

A brand new
AT THE NEW
PICTURE

BOOK IT NOW IT'S
BY HOWARD JOHNSON

LEO FEIST
711 Seventh Ave.

FOREMOST HITS

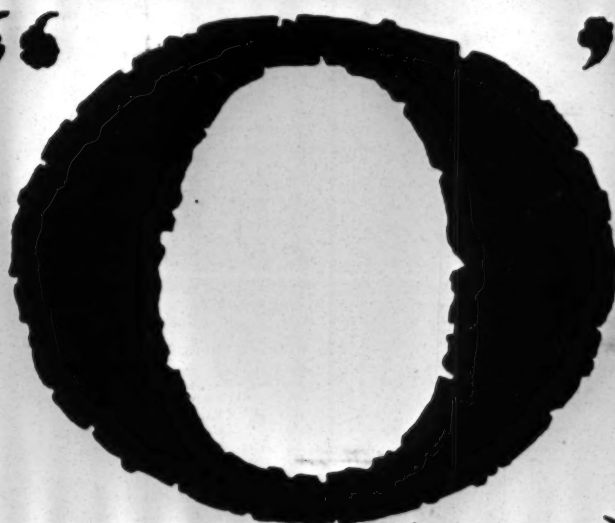
is a pip!
ALING'S
BAZAAR

RAG SONGS
 & ETHEL BRIDGES

new feature
MOVING
RE BALL
 IT'S A HIT!

ON & JOE SANTLY

"Oh!"
 What a hit is
 "O"



"O"O"O"(OH!)

BY ARNOLD JOHNSON &
 BYRON GAY, WHO WROTE
The VAMP

SING A FEIST SONG
 BE A STAGE HIT

FEIST, Inc.
 New York

BOSTON
 181 Tremont Street

MINNEAPOLIS
 216 Pantages Theatre Bldg.

SEATTLE
 301 Chickering Hall

PHILADELPHIA
 Globe Theatre Bldg.

NEW ORLEANS
 115 University Place

ST. LOUIS
 Calumet Building
 TORONTO, 193 Yonge Street

SAN FRANCISCO
 Pantages Theatre Building

CHICAGO
 Grand Opera House Building

CLEVELAND
 Ellastone Building



<p>A PHENOMENAL PHLASH</p> <h1>I LIKE TO DO IT</h1> <p>BYRON GAY THE YAMP</p> <p>P.S. — DON'T FORGET I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD</p>	<p>At the Hotel Commodore</p> <p>Dear Charlie:</p> <p>I meant to write last night, but went to a wonderful show and my dear, they sang the screaming song, called, "I Like To Do It." It's perfectly crazy and the words are chockful of punny. I hope Teddy who wrote with me won't mind my dear, over a bit song called, "Oh, My Lady." It's terrible sweet, made me feel extra sentimental you know honey. I hope you like it. I hope now my fountain pen is dry, for the ink is so far that matter. Ballons full of love from</p> <p>Betty Black</p>	<p>A KNOCKOUT KNOVELTY</p> <h1>OH! MY LADY</h1> <p>RAY PERKINS BYE-LO</p> <p>P.S. CONTINUED "MY SUGAR-COATED CHOCOLATE BOY"</p>
---	--	---

REXAR MUSIC CORPORATION 1504 BROADWAY NEW YORK

JACK INGLIS Presents

FRANK MACK AND ROSE READING

"A FOOL THERE IS"

Personal Direction Mr. JOE MICHAELS

B. K. BENNY

ORPHEUM CIRCUIT

NEXT TO CLOSING IN SAN FRANCISCO

A NEW PERSONALITY

CLARA HOWARD

Direction JAMES McKOWEN
FRANK EVANS Office

B. F. KEITH'S RIVERSIDE THIS WEEK

The Enticing Oriental Fox Trot — A Beaming Success

DESERTLAND

Riviera Music Co. Free Orchestrations In All Keys Chateau Theatre Bldg. Chicago

WRIGHT'S

ROYAL HAWAIIAN FOUR

NOW PLAYING
U. B. O.

(BLAME)
MATHIEWS
MILLER

VAUDEVILLE BILLS For Next Week

B. F. KEITH'S VAUD. EXCHANGE

NEW YORK CITY

Riverside—Kharum—Overseas Revue — Sylvia Clark—Daly & Berlew—Tarzan—Tracy & McBride—B. & B. Wheeler—Cunningham & Clem—Three Nosses.

Colonial—Barbetta—Stanley & Birnes—My Tulip Girl—Donovan & Lee—Alleen Stanley—Lee Children.

Alhambra—H. Remple & Co.—Belle Baker—Marco Twiss—Geo. Price—Street Urchin—Bessie Clayton—Co.—Zomar—Bobby Randell.

Royal—Ciccolini—Ella Morris—Maegot & Francis—Chas. McGood & Co.—F. & M. Britton.

BROOKLYN, N. Y.

Bushwick—Mullon & Francis—Katherine Powell Co.—Cano, Morey & Moore—Bartram & Saxton—W. & G. Dooley & Morins—Leipsig.

Orpheum—Frank Gabby—Gossler & Lusby—Bert Errol—Geo. Kelly & Co.—Wm. Selbini & Co.—Santley, Sawyer Co.—Morris & Campbell—D'Avigneus Celest.

BUFFALO

Shea's—Ellmore & Williams—Lady Teen Mel—Dor. Shoemaker & Co.—Hunting & Francis—Monconi Family—Pollard—McFarland & Palace.

BALTIMORE

Maryland—Santos & Hayes—Dickinson & Deagon—McCormack & Wallace—Emma Stephens—Wm. Seabury & Co.—Herschel Henderson—Low Dockstader—Lily Lena—Haulon & Clifton.

BOSTON

Keith's—Ed & Bert Conrad—J. C. Nugent—Rome & Cullen—Rae Samuels—Bronson & Baldwin—Love Shop—Dale & Burch—Wanzer & Palmer—Anderson & Yvel—Everest's Circus.

CLEVELAND

Hippo—Ben Berale—Lillian Herlein—Sully & Houghton—Lydell & Macy—Julius Tannen.

CINCINNATI

Keith's—Fallon & Brown—Maleta Bonconi—Rose Coghlan & Co.—Regay & Lorraine Sisters—Marie & M. McFarland—Pederson Bros.—Signor Friscoe—Lillian Shaw.

DETROIT

Temple—Whitting & Burt—Countess Verona—Prosper & Maret—Reynolds & Donegan—Mrs. Gene Hughes—B. & L. Walton—Harry Hines—Jas. Thompson & Co.

DAYTON

Keith's—Columbia & Victor—Francis Kennedy—Chas. Wilson—Hermine Shone Co.—Emil & Will—Three Regals—Lexey & O'Connor—Caroline Lyman.

ERIE

Colonial—Eva Shirley & Jazz Band—Ryan & Ryan—Reno—Holmes & Hollister.

GRAND RAPIDS

Empress—Not Yet Marie—Joe Browning—Sabini & Goodwin—Johnson Baker & J.

HAMILTON

Lyric—Hallen & Hunter—Hugh Herbert & Co.—Robins & Partner—Gordon & Day—Elsie White—BeKeff Dancers.

INDIANAPOLIS

Keith's—Ramsdell & Day—Bagged Edge—Powers & Wallace—Swor Brothers—Garcinetti Bros.—Loney Haskell—Gruber's Animals.

LOWELL

Keith's—Lew Hawkins—Nancy Boyer & Co.—9 White Hussars—B. & F. Mayo—Adler & Dunbar—Helen Vincent—Reno & Wagner.

LOUISVILLE

Mary Anderson—Patricia—The Randalls—Wheeler Three—James Husey & Co.—Ward & Van—Dillon & Parker—Bert Baker & Co.

MONTREAL

Princess—C. & M. Dunbar—Frank Wilcox & Co.—Holmes & LaVere.

OTTAWA

Dominion—Olsen & Johnson.

PORTLAND

Keith's—Smith & Austin—Meaneat Man In World—Vine Daly—Permane & Shelley—Turner & Grace—Harry Breen.

PITTSBURGH

Davis—Dorothy Brenner—Amoros Sisters—Cora Y. Corson—Leon Errol & Co.—Swift & Kelly—Lloyd & Crouch—Roy Harrah & Co.—Margaret Young.

PHILADELPHIA

Keith's—Putting It Over—The Sharrocks—Laurel Lee—Belleclair Bros.—Dunham & O'Malley—Alleen Bronson & Co.—Enos Fraxere—Maude Earle & Co.—F. & E. Carmen.

ROCHESTER

Temple—Claudia Coleman—Royal Gascogne—2 Jesters—Rockwell & Fox—Lambert & Ball—C. & F. Usher—Rose Revue—4 Ortons.

SYRACUSE

Crescent—Rae E. Ball & Bro.—Creole Faah. Plate—Grace Huff & Co.—Nathan Bros.—Al Raymond—Moran & Mack—Valletas Leop.

TOLEDO

Keith's—Ruth Boye—Shelah Terry & Co.—Reed & Tucker—The Briants—J. & E. Mitchell—M. Montgomery—Sylvester & Vance.

TORONTO

Shea's—Will Oakland—Emily Darrel—Helen Keller—Anger & Packer—Diamond & Gilie.

WILMINGTON

Garrick—Kingsley Benedict—Les Marchants—Hip Raymond—Gardner & Hartman—Artistic Treat—Day & Larsen.

WASHINGTON

Keith's—Wood & Wyde—Wm. Brack & Co.—Trile Friganza—Val & Erle Stanton—Spiders Web—House David Band—Florence Roberts Co.—John S. Blundy Co.—Harry Mayo.

YOUNGSTOWN

Hippo—Wilson Bros.—Be Ho Gray & Co.—Nonette—Thos. E. Shea—McCormack & Irving.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Rooney & Bent Revue—Mme. Ellis—A Touch In Time—Kramer & Boyle—Mack & Edl—Herbert Clifton—Alice De Gamo.

Palace—Loretta McDermott Co.—Mr. and Mrs. J. Barry—Clara Morton—Mlle. Rhea Co.—Victor Moore & Co.—Dugan & Raymond—Follis Sisters—Ballot 3.

STATE LAKE

Empress—Gus Edwards & Co.—Saranoff & Girls—Burns & Frabito—Comfort & King—Duffy & Caldwell—Bernard & Duffy—Tusciano Bros.—Nora Norinne—Foley Duo.

CALGARY & VICTORIA

Orpheum—Sylvester Schaffer—Florence Tempest Co.—Claire Forbes—Herbert Dare—De Marest & Doll—Milt Collins.

DENVER

Orpheum—Henry Santry & Bd.—Lightners Sis & Alex.—Harry Rose—Le Maitre Hays Co.—Mower & Avery—Baraban & Grohs.

DULUTH

Orpheum—4 Mortons—Mason & Keeler Co.—2 Rozellas—Rudinoff—Stelle & Winslow—McRae & Clegg—Josephine & Henning.

DES MOINES

Orpheum—Last Night—Chas. Grapewin Co.—Kenny & Hollis—Marconi & Fitzgibbon—Pisano & Co.—Bert Fitzgibbon.

KANSAS CITY

Orpheum—Little Cottage—Harry Cooper—Spencer & Williams—Ryan & Orlob—Eary & Eary—Elsa Ruegger—Bessie Rempel Co.

LOS ANGELES

Orpheum—Wm. Rock & Girls—Phil Baker—Mahoney & Aubrey—Ben K. Benny—O'Donnell & Blair—Basil Lynn & Co.—Bostock's Riding Sch.—Alexander Kids.

LINCOLN

Orpheum—Morgan Dancers—Jack Kennedy & Co.—Ames & Winthrop—Ed. Morton—Marino & Maley—Hughes Duo—Leo. Zarrell Co.

MILWAUKEE

Majestic—Dresser & Gardner—Morton & Glass—Tango Shoes—Ash & Hyams—Geo. A. Moore—Roy & Arthur—Libonati—Dancing Kennedy's—Palace—Lew Brice & Co.—Gibson & Connell—Hendricks & Stone—Ergotti's Lillip.—Russell & Hayes—Alaska Duo.

MINNEAPOLIS

Orpheum—Extra Dry—Francis Renault—Lucille & Cockle—Fay Courtney—Van & Belle—Stone & Hayes—Ned Norworth Co.

MEMPHIS

Orpheum—Vernon Stiles—Bert Swor—Eva Taylor Co.—Barber & Jackson—Herman & Shirley.

NEW ORLEANS

Orpheum—Jos. E. Howard Revue—I. J. Connolly—Grace De Mar—Jack Osterman.

OMAHA

Orpheum—Winston's Sea Lions—Morgan & Kloter—Kinney & Corinne—Harry Jolson—Maria Lo—Kennedy & Nelson—For Pitty's Sake.

OAKLAND

Orpheum—Rita Mario Orch.—And Son—Nitta Jo—Mirano Bros.—Sandy Shaw—Montgomery & Allen—Chas. Howard & Co.

PORTLAND

Orpheum—Ye Song Shop—Mary Marble Co.—Cooper & Ricardo—Myers & Noon Co.—Valente Bros.—Frank De Voe & Co.—Frank Wilson.

SALT LAKE CITY

Orpheum—Billy Shaw's Revue—Emma Carus & Co.—Avey & O'Neill—Byrnes & Gehan—Sarah Padden Co.—Nan Gray—Libby & Nelson.

SEATTLE

Orpheum—Vie Quinn & Co.—Homer Miles & Co.—Ryan & Lee—Polly Os & Chick—Helene Davis—Grace Ayres Co.—Nestor & Vincent.

ST. PAUL

Orpheum—Rainbow Cocktail—Henri Scott—Texas & Walker—Ruth Budd—Anderson & Burt—Lyons & Yosco—Bradley & Ardine.

(Continued on page 23.)

SINGLE OR DOUBLE IT'S A GREAT SONG

Professional copies—Orchestrations in all keys—Double versions—Quartette arrangements—Dance Orchestrations—Everything now ready for you

WHEN YOUR SHIP COMES IN

LILY STRICKLAND

Andante semplice

Some - times skies seem gray, dear, Hid - den by clouds, dear,

Ob, so gray, Dreams seem far a - way, dear, Far a - way, Skies are blue, In your heart you know, dear, This is true;

Wait - ing seems so long, dear, Ev - ry - thing seems wrong, dear, But just try to smile and say, So look up and see, dear, Hap - pi - ness is free, dear, Just re - mem - ber to be gay;

Things will change an - oth - er day, And keep watch - ing for your Ship o' Dreams, dear! Smiles will chase the blues a - way And keep watch - ing for your Ship o' Dreams, dear!

REFRAIN

Wait till your ship comes in, Wait till your ship comes in; From the far a - way Port of Wish - ing Land, Where Dreams come true; Wait till your ship comes in, Wait till your ship comes in, With a won - der - ful car - go of Love, my dear, And all for you.

Copyright, 1919, by Hinds, Hayden & Eldredge, Inc.
International Copyright Secured

WIRE WRITE OR CALL

HINDS, HAYDEN & ELDREDGE, INC.

PUBLISHERS

11-15 Union Sq., West

New York City

GET THIS!!

FOR STOCK BURLESQUE

\$25.00
A WEEK

PRINCIPALS

GET IN ON THIS AND BEAT THE ROUGH ROAD AND BAD SLEEPER JUMPS

APPLY

MINSKY BROTHERS

NATIONAL WINTER GARDEN

2ND AVE. AT HOUSTON STREET

WANTED

CHORUS GIRLS

52 WEEKS IN NEW YORK CITY
PONIES AND MEDIUMS ONLY

APPLY IN PERSON

COMMANDING BIG SALARIES ONLY CAN OBTAIN CONTRACTS FOR ONE YEAR'S WORK IN N. Y. CITY FOR SEASON 1920-21.



A little jazz is as important in a "black-face" act today as the jig was years ago.

McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago.

As necessary, you might say, as the jazz or the jig.

In one and two ounce tubes and half-pound and pound cans.

SAMPLE TUBE FREE ON REQUEST

At all druggists and dealers

McK & R
ALBOLENE

McKESSON & ROBBINS, INC.

MANUFACTURERS

ESTABLISHED 1833 NEW YORK

*Kindest Appreciation
and Many Thanks to
Following Artists:*

HENRY LEWIS
WHITING & BURT
COMFORT & KING
DAVE HARRIS
WINKEL & DEAN
MOE KLEE
MORGAN & ANGER
ED. MORTON
ED. WEBER
AL RAYMOND
LEWIS & WHITE

**WE ARE
GUILTY OF
PUBLISHING**

EVERY ARTIST
ORCHESTRA LEADER
MUSIC DEALER
EVERYBODY
SAYS WE HAVE

By the Boys Who Wrote
"OH YOU BEAUTIFUL DOLL"

"YOU'RE MY BABY"

"WHEN TONY GOES OVER THE TOP"
"YOU'RE A GREAT BIG BLUE EYED
BABY"

"SAY A PRAYER FOR THE BOYS OUT
THERE"

"IF YOU TALK IN YOUR SLEEP," ETC.

TWO SURE FIRE SONG HITS

A WONDERFUL NOVELTY SONG

I'D LIKE TO HAVE A GIRL

**LIKE THE GIRL THE FELLOW HAD
THAT WROTE OH WHAT A GAL WAS MARY**

Featured by HENRY LEWIS in "FRIVOLITIES" of 1920

NOW AT CHESTNUT ST. THEATRE, PHILA.

PLENTY OF EXTRA CATCHLINES

By A. SEYMOUR BROWN

WILL FIT ANY SPOT IN YOUR ACT

ALEX MARR

SENSATIONAL SONG HIT

Featured by WHITING & BURT at Palace Theatre, N. Y., Last Week

WHY DID YOU MAKE ME LOVE YOU

By A. SEYMOUR BROWN

A Wonderful Double Version

A Wonderful Song for Any Spot

ORCHESTRATIONS, ALL KEYS

WIRE, WRITE OR CALL

ARCHIE FLETCHER
FLETCHER, BROWN & MARR, Inc.

KEITH'S THEATRE BLDG.

1116 CHESTNUT ST., PHILADELPHIA

GARDEN PIER, ATLANTIC CITY, N. J.

VAUDEVILLE BILLS

(Continued from page 21)

ST. LOUIS

Orpheum-Anatol Friedland Co.—Alice Lloyd—Kennedy & Rooney—Du For Boys—McLallen & Carson—Mrs. Wellington's Surp. Pietro—Mirano Bros.

Rialto—Wellington Cross Co.—Moss & Frye—Morgan & Kloter—Frawley & Louise—Jack Hanley—Newell & Most.

SAN FRANCISCO

Orpheum—Olga Petrova—Ethel Clifton Co.—Gene Greene—Brent Hayes—Samsted & Marion—Stewart Sisters—Wilbur Mack & Co.

SACRAMENTO & FREMONT

Orpheum—J. B. Hymer Co.—Berk & Sawn—Ashley & Dietrich—Mark Bros. Co.—Shelton Brooks & Co.—Choy Ling Hee Troupe—La Mont Trio.

VANCOUVER

Orpheum—Flashes—Newhoff & Phelps—William Cutty—Hart & Dymond—Wallis Clarke & Co.—Rinaldo Bros.

WINNIPEG

Orpheum—Cresay & Dayne—Blossom Seeley & Co.—Will M. Cresay—Duval & Symonds—Orville Stamm—De Witt Young & Sis.

LOEW CIRCUIT NEW YORK

American (First Half)—Romas Troupe—Weber & Bess—Fraser—Cabaret De Luxe—Eugene Emmett—Man & Mae Laurel—Wells, Virginia & West—Wire & Walker. (Last Half)—Thomas & Frederick Sisters—Lucy Gillette & Co.—Bobby Henshaw—Dorothy Wahl—Mary Howard & Co.—Adrian.

Victoria (First Half)—3 Nitos—Dora Hilton & Co.—Milton Pollack & Co.—Demarest & Collette—Shirley Sisters & Bernie. (Last Half)—Powell Troupe—Al B. White—Chas. & Sadie McDonald—L. Wolfe Gilbert—La Follette & Co.

Lincoln Sq. (First Half)—Octavo—Mary Howard & Co.—Swartz & Clifford—Gene Hamilton & Co. (Last Half)—Ward, Bell & Ward—Cooper & Lane—Grew & Pates—Morey, Senna & Lee—Dorsch & Russell.

Greeley Sq. (First Half)—Kelo & Blair—Howard & Craddock—Married via. Wireless—Howard, Kane & Marr—Dorsch & Russell. (Last Half)—Sutter & Dell—Eugene Emmett—Chisholm & Breen—Roland & Ray—Cabaret De Luxe.

Delancey St. (First Half)—Thomas & Frederick Sisters—Dorothy Wahl—Eddie Heron & Co.—Otto Bros.—Minnetti & Sidell. (Last Half)—Wire & Walker—Harper & Blanks—Tilyou & Rogers—Married via. Wireless—Plantadosi & Walton—La Petite Jennie & Co.

National (First Half)—The Perinis—Harper & Blanks—Hal Johnson & Co.—Roland & Ray—Sladko's Rollers. (Last Half)—Dora Hilton & Co.—O'Brien Havel & Co.—Chic & Tiny Harvey—Jack Alfred Trio.

Orpheum (First Half)—La Petite Jennie & Co.—Abyssinian Trio—Zelaya—Chas. & Sadie McDonald—L. Wolfe Gilbert—Jack Alfred Trio. (Last Half)—Haller & Haller—Gus Erdman—Eddie Heron & Co.—Shirley Sisters & Bernie.

Boulevard (First Half)—Chyo & Chyo—Southe & Tobin—Walter Low & Co.—Loughlin & West—Morey, Senna & Lee. (Last Half)—Howard, Kane & Marr—Stan & Mae Laurel—Demarest & Collette—Gene Hamilton & Co.

Ave B (First Half)—2 Carlos—Gibson & Pollock. (Last Half)—Bollinger & Reynolds—Octavo—Hadji Troupe.

BROOKLYN, N. Y.

Metropolitan (First Half)—Powell & Worth—Al B. White—Grew & Pates—Adrian—La Follette & Co. (Last Half)—Romas Troupe—Abyssinian Troupe—Walter Low & Co.—Weber, Beck & Fraser—Sladko's Rollers.

De Kalb (First Half)—Sutter & Dell—McCannell & West—Chisholm & Breen—Bobby Henshaw—Returned Sailors' Revue. (Last Half)—Dance Fantasies—Southe & Tobin—Milton Pollack & Co.—Henry & Moore—Minnetti & Sidell.

Palace (First Half)—Hadji Troupe—Harry Lee—Henry & Moore—Plantadosi & Walton—Kuma 4. (Last Half)—Plottl—Returned Sailors' Revue—Swartz & Clifford—2 Carlos.

Fulton (First Half)—Haller & Haller—Gus Erdman—Lew Welch & Co.—Chic & Tiny Harvey—Golden Troupe. (Last Half)—Kelo & Blair—Wyoming Trio—Zelaya—3 Nitos.

Warwick (First Half)—Plottl—Lots & Lots—

Lucky & Harris—Lucy Gillette & Co. (Last Half)—Nora, Jane & Yalto—Otto Bros.—Kuma 4.

BALTIMORE

The Scrantons—Blair & Crystal—Hearts & Flowers—Devine & Williams.

BOSTON

(First Half)—Sansone & Deillab—Jessie Reed—Arthur J. Finn & Co.—Shaw & Bernard—Artcraft Revue. (Last Half)—Musical Waylands—Orben & Dixie—Jean Sothorn—Weber & Elliott—Royal Uvena Japs.

FALL RIVER

(First Half)—Musical Waylands—Orben & Dixie—Jean Sothorn—Weber & Elliott—Royal Uvena Japs. (Last Half)—Sansone & Deillab—Jessie Reed—Arthur J. Finn & Co.—Shaw & Bernard—Artcraft Revue.

HAMILTON, CAN.

Cooper & Lacey—Jack & Tommy Weir—Geo. Randall & Co.—Bison City Four—Williams & Burney.

HOBOKEN

(First Half)—Nippon Duo—Pearl Abbott & Co.—Moore & Fields. (Last Half)—Jones & Johnson—Howard, Kane & Marr—Gibson & Pollack—Retter Bros.

LONDON, ONT., CAN.

(First Half)—Wilfred Du Bois—Ford & Goodridge—Jewell & Raymond—Bernard & Mayers—Cavanaugh Duo. (Last Half)—Sherman & Rose—Sue Creighton & Sister—Cardo & Noll—Harry Antrim—Julian Hall.

MONTREAL

Heros & Preston—Burns & Garry—Sweet Sweeties—Burke & Durkin—Grazer & Lawlor.

NEW ROCHELLE

(First Half)—Nora Jane & Yalto—Al Lester & Co.—Rose & Dell. (Last Half)—Herman & Clifton—Lucky & Harris—Lots & Lots.

PROVIDENCE

(First Half)—Tate & Tate—Chas. Gerard & Co.—Al. H. White & Co.—Murray Livingston—Autumn 3. (Last Half)—Russell & De Witt—Mae Marvin—The New Leader—Dunham & Edwards—Girls of the Altitude.

SPRINGFIELD

(First Half)—Russell & De Witt—Mae Marvin—The New Leader—Dunham & Edwards—Girls of the Altitude. (Last Half)—Tate & Tate—Chas. Gerard & Co.—Al. H. White—Murray Livingston—Autumn 3.

TORONTO, CAN.

2 Carltons—Haskel & Bloom—Pease & Dawson—Carlisle & Romer—Dave Thursby—Purple Lady Minstrels.

PANTAGES CIRCUIT REGINA AND SASKATON

Pantages—Dewinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Peter, Pinto & Boyle—Long Tack Sam & Co.

EDMONTON

Simpson & eDan—Hauch & Lavelle—Arthur DeVoy & Co.—Basil & Allen—Haberdashery.

CALGARY

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

GREAT FALLS AND HELENA

Pantages—Upside-down Milette—Del A Phone—Seven Bell Tones—Jennings & Mack—Carly & Lait—Riding Lloyds.

BUTTE

Fashion's De Vogue—Miller & Capman—Pipfax & Paulo—Weaver & Weaver—Oh That Melody.

SPOKANE

Pantages—Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prince & Bell—You'd Be Surprised—Four Danubies.

SEATTLE

Pantages—Carlitta & Lewis—Abraham & Johns—Willis Holt Wakefield—Nevins & Gordon—Walters & Walters—His Taking Way.

VANCOUVER

Pantages—Nelson's Katland—Lonnie Nace—Walzer & Dyer—J. C. Mack & Co.—Frank Morrell—Japanese Revue.

VICTORIA

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

(Continued on page 27.)

At Liberty Number One Violinist

Would like engagement at some first-class summer resort hotel. Have excellent library and can furnish orchestra.

Address,

W. B. Rockafellow

Pool Hotel, Kirksville, Missouri.

WANTED

People for all kinds of amusement devices for Circuit of Parks. Will rent or give guarantees on all classes of riding and illusionary devices.

UNITED AMUSEMENT CO.,

Suite 307-308 Terminal Bldg.,

Hoboken, N. J.

MR. GEO. CHOOS Presents

Eddie Vogt

In "THE LOVE SHOP"

Musical Comedy Companies Wanted

Best shows only, with big chorus. Now playing big time. Must be Al in every respect with full line of paper. Pleasant summer engagement, four to eight weeks. Large house. Salary or percentage. One show weekly. Seven days. Two shows daily. Season, May to September. Forward route for next few weeks. Hurry!

Address G. L. GEISINGER, Akron, Ohio.



MISS MYRKLE

MYRKLE-HARDER CO.

FOR SPRING AND NEXT SEASON
PERMANENT AND TRAVELING STOCK

WANTED TO HEAR FROM

People Who Have Reputation for Cleverness and Responsibility, That Can Dress Their Parts and Receive a Salary Commensurate With Ability. We Pay Regular Salary and We Want Equity for Same. Union People Who Play Parts Write. W. H. Harder, Torrington, Conn., Week April 19. Permanent Address, Allenhurst, N. J.

En Route: Myrkle-Harder Co., Perfect in Appointment, Unqualified in Quality. Absolutely an Unrivalled Organization, Producing the Very Latest and Most Popular N. Y. Success at 75c-50c-35c.

WEEK MARCH 29TH, BUSHWICK, BROOKLYN

OLIVE MAY and HILL CARL

Direction—BILLY GRADY-ED. KELLER Office

RUTH ROSEMOND

INGENUE

SIGNED WITH JAMES E. COOPER SEASON 1920-21

Read The Clipper Letter List

IRVING BIBO

is now connected with The Music House of
LEO FEIST, Inc.

His side partner AL WILSON is also with Feist.

They both will be pleased to meet their many friends at the Feist Professional Offices.

711 Seventh Avenue, New York

JOHNNY BOHLMAN

has been re-engaged by *Hurtig & Seamon* for season 1920-21. It will be my tenth season with this firm. The press and house managers claim I am one of the classiest straight men in burlesque and have been the past ten seasons. Now with "Girls of the U. S. A.," Peoples Theatre, Philadelphia, this week

Wanted for Burlesque

(Columbia Wheel)—Comedian. Other useful people. Always in the market for novelty ideas and acts.

GEO. F. BELFRAGE

SUITE 604, COLUMBIA THEATRE BUILDING, NEW YORK CITY

STARS OF BURLESQUE

JOHN
AND
ANNA

O'DONNELL

COMEDIAN
AND
SOUBRETTE
MIDNIGHT
MAIDENS

INGENUE
DIRECTION
ROEHM AND RICHARDS

LEE JOELET

HURTIG AND
SEAMON'S
SOCIAL MAIDS

JUVENILE
AND DOING
SPECIALTY
VICTORY BELLES

JACK DILLON

SIGNED WITH
HARRY HASTINGS'
BIG SHOW FOR
NEXT SEASON

IN
PICTURES

MICKY MARKWOOD

Featured
in Sunshine
Comedies

ALLEN FORTH

Doing STRAIGHT in B. F. Kahn's
UNION SQUARE THEATRE
SIGNED FOR CHAS. M. BAKER'S SHOWS 1920-21

TOURING NOW
WITH THE
STAR AND GARTER SHOW

ELOISE MATTHEWS

MRS. FRANK WIESBERG

TO BE FEATURED
NEXT SEASON ON
THE COLUMBIA CIRCUIT

JAZZ WOP
AND
PRIMA DONNA

RALPH
ROGERS AND **DONNELLY**
ELSIE

WITH GIRLS
FROM THE
FOLLIES

PRIMA DONNA
AND
VAMPING

PEGGY CONNERS

WITH
"OH FRENCHY"
COMPANY

"ROUND THE TOWN" WITH HAMP AND MARTIN PLEASED AT GAYETY

"Round the Town," Strouse and Franklyn's show, featuring I. B. Hamp and Felix Martin, was at the Gayety, Brooklyn, last week. We did not catch this show when it played the Star on account of one of the principal comedians being laid up with a broken ankle. The show is fast and entertaining.

There are two parts in the show called "Going Some" and "The Island of Mystery."

The book is by Hamp who is new to us. He has been playing stock and tabs and this is the first time we have seen him in regular burlesque. He does an eccentric comedy part that is different from any we have seen so far. He is fast and at times his mannerisms remind us of Roscoe Ails, although he does not copy or work like Ails and probably has never seen him work. He uses a good make-up but one peculiar thing was noticed and that was that he uses several different dialects during the performance. He may do this to be different. Anyway, he is a funny chap.

Martin is doing Irish and he is sure

some "fad." His dialect is good and he has a funny way of working. This fellow is a clever comedian and he and Hamp work well together.

Harry Keeler is the "straight." He is a good talker and a corking fine "feeder." He is a neat dresser and makes a dandy appearance.

Al Raycob, although a "straight" man, is doing characters in this show. He has a good singing voice, and although handicapped with a slight cold, put his numbers over with success. His number was the first real singing hit of the show, for he knows how to deliver them.

Marie Elmer is the prima donna and led several numbers well. She appeared in a number of scenes and gave a good account of herself in each.

Rose Emmett in the ingenue role, did nicely. She, too, did well in her scenes. She reads lines well and worked hard. They liked her at this house.

Emily Nice, as the soubrette, had several

fast numbers of which she took good care. She has improved since we last saw her and displayed lots of "pep."

O. D. Carter, as a bell hop, was amusing and showed plenty of speed.

Carter and Porkchop put over a fast dancing act that went very big. This team is working under the name of Boutte and Carter, but Boutte was taken ill several months ago and is not working. Porkchop has taken his place and is working well with Carter. These colored boys show some eccentric dancing that is worth seeing.

They have the gingeriest lot of girls in the chorus that we have seen in some time. They keep stepping all the time they are on in the numbers and are a big help in putting them over. This is the way an audience likes to see a chorus work and we hold these girls up as an example for a lot we have seen.

The "Round the Town" pleased a crowded house last Wednesday night. SID.

CLOSE AT WINTER GARDEN

Lew Rose, Dorothy Ray and Norma Bell closed at the National Winter Garden last Saturday night. Rose will return to the "Cracker Jacks" in Philadelphia this week.

FALL RIVER WILL BE LAST

The American Circuit will play New Bedford the first three days of the week and Fall River the last three days next season. It was printed in error last week that Fall River would be the first half.

RE-SIGNED FOR NEXT SEASON

Drew and Campbell have signed the "Runaway Four" again for next season, with their "Liberty Girls."

SCRIBNER AWAY ON TRIP

General Manager Sam A. Scribner of the Columbia Amusement Company left New York Tuesday for a trip over the circuit. He will be gone about three weeks.



JACK SHARGEL

After two successful years at Minsky Brother's National Winter Garden. Have been engaged to be featured with Harry Hastings "Razzle Dazzle" Company on the American Burlesque Circuit next season. Signed for three years.

STARS OF BURLESQUE

JUVENILE
SOUBRETTE
JUVENILE

TOM

BERTHA

JOHN

DOING
SPECIALTY
WITH "OH
FRENCHY"

WARDELL-LACOSTE AND WARDELL

Myrtle Andrews

I MUST BE GOOD
TO BE WITH
SLIDING BILLY WATSON SHOW

SOUBRETTE
RE-ENGAGED
FOR NEXT SEASON

BETTY PALMER

GIRLS
GIRLS
GIRLS

MY FIRST SEASON
IN BURLESQUE
RE-ENGAGED FOR
NEXT SEASON

CHAS. "TRAMP" McNALLY

BETTER
WATCH ME
GIRLS, GIRLS,
GIRLS CO.

BONE
HEADED
LECTURER

Dick Lancaster

NEXT SEASON
HARRY STEFFE
AND HIS
TID BITS OF 1920
RAZZLE DAZZLE.

H. MORRELL
JUVENILE
STRAIGHT

OSBORN

\$1,000,000 DOLLS

MARGARET
ACROBATIC
SOUBRETTE

MARCIA MOORE

INGENUE PRIMA DONNA

AL REEVES SHOW

BILLIE KIMES

Soubrette Edmond Hayes Own Show

Management Roehm and Richards

GLADYS "BIJOU"

WITH SLIDING BILLY WATSON SHOW

AMANDA LOVE

LEADING WOMAN

AL REEVES SHOW

ALICE RECTOR

Male Impersonator

With Gus Hill's Mutt and Jeff Show

Exhibition Dancer

EVELYN DEMAREST

PRIMA DONNA

WITH THE MIDNIGHT MAIDENS

BILLY HARRIS

Will Do a Versatile Character Act at Close of Season

Now With LID LIFTERS



AL JOLSON SAYS IT'S THE
BEST SONG HE EVER SANG;
SO DOES EVERYONE ELSE.

SWANEE

With the irresistible force of an avalanche, this natural hit is sweeping its way to sure success. You'll want **SWANEE**. It will be the brightest spot of your act. — — — — —

It has the swing, rhythm and melody that haunts and thrills them. — — — — —

Call and let's play **SWANEE** for you, or send for it to-day, stating whether you want orchestration for high, medium or low voice. — — — — —

IT'S THE SINGEST, SWINGEST
SOUTHERN SONG EVER WRITTEN
A POSITIVE SENSATION.

T. B. HARMS & FRANCIS, DAY & HUNTER, 62 WEST 45TH STREET, NEW YORK

N. V. A. DECISION IN FAVOR OF

MORAN and WISER

THIS WEEK (April 12) KEITH'S WASHINGTON

Direction, EDWARD S. KELLER

HENRY CHESTERFIELD
Secretary

Telephones: Bryant { 4020
4021
4022
4023
4024
4025

NATIONAL VAUDEVILLE ARTISTS, Inc.

229 West 46th Street
NEW YORK CITY

April 2nd, 1920.

Moran & Wiser,
c/o Billy Grady,
Palace Theatre Bldg.,
New York City.

Dear Friends:—

A letter has just been sent to Johnson Baker & Johnson, advising them that that portion of their act wherein they make comedy points by the throwing and manipulating of hats is a direct infringement on your act and from the testimony offered, the committee has instructed them to eliminate from their routine that portion which infringes on your act.

Yours very truly,

HC/RS (Signed)

HENRY CHESTERFIELD,
Secretary.

VAUDEVILLE BILLS

(Continued from Page 21)

TACOMA

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hasel Kirk Trio—Empire Comedy Four—Bird Cabaret.

PORTLAND

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Aahai Troupe.

TRAVEL

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

SAN FRANCISCO

Phil LaToska—Perrone & Oliver—Patrick & Otto—Aleko Panthea & Presco—Quinn & Caverly—Oh Mike.

OAKLAND

Pantages—Fred & Anna Pelot—Raynard & Jordan—Perelra Sextette—Sherman, Van & Hyman—Florence Rayfield—Berlo Girls.

LOS ANGELES

Pantages—Aerial Macks—Allen Lindsay & Co.—Four of Us—Lorner Girls—Neil McKinley & Co.—Great Leon & Co.

SAN DIEGO

Pantages—Roshier & Dog—Green & Pugh—Maurice Samuels & Co.—Jones & Sylvester—Ted Shawn's Dancers.

LONG BEACH

Pantages—Winton Bros.—Gertrude Newman—Bender & Meehan—Business Is Business—Texas Comedy Four—Little Hip & Napoleon.

SALT LAKE CITY

Pantages—Act Beautiful—Superlative Three—Ed. Blondell & Co.—Mary Ann—Chas. Olcott—Holiday in Dixieland.

OGDEN

Pantages—Three Pullawa Girls—Denny & Donegan—Samaroff Trio—Eudie & Ramsden—Bob Albright—Hill's Circus.

DENVER

Pantages—Lient. Berry & Miss Marconi Bros.—Martha Hamilton & Co.—Baron Lichter—Gildea & Phillips—Brazilian Heires.

F. F. PROCTOR—Week of April 12

NEW YORK CITY

81st St.—Sophie Tucker & Co.—Kane & LaSalle—Craig Huff & Co.—Dale & Burch—Willie Hale & Bro.—Marie & Anna Clark.

5th Ave. (First Half)—Marguerite & Padula—Martin & Florence—Robt. T. Haynes & Co.—Walt. Brower—Orth & Cody—Cave Man Love.

(Last Half)—Keegan & Edwards—Valerie Bergere & Co.—Frank & Toby Shell—Boyle & Patsy.

Harlem Opera House (First Half)—Langford & Fredericks—Wright & Dietrich—Canaris & Cleo—Courtney & Barrett—At the Soda Fountain.

(Last Half)—Jack McAuliffe & Co.—Kane Morey & Moore—Jos. E. Bernard & Co.

23rd St. (First Half)—Judge & Gail—Harry Van Fossen—Brunck Kirchner's Girls—Doris Hardy & Co.—Fraser & Bunce—Tyler & Crolius.

(Last Half)—Jerry & Gretchen O'Meara—Memories.

58th St. (First Half)—Kane Morey & Moore—Horace Golden—Leroy & Lytton—Harmon & Washburn—Betty Bond—Mardo & Davis—Roe & Roe.

(Last Half)—Clark & Verdi—Sinclair & Gray—Mack & Maybelle—Cheyenne Minstrels—Gisler & Lushy—Fraser & Bunce.

125th St. (First Half)—Jack Atkins—Frank & Toby Shell—Ward & Wilbur Girls—Belleclaire Bros.—Petticoats. (Last Half)—Slager & James—Peggy Brennen & Bro.—Cecil & Bernice.

Yonkers (First Half)—Keegan & Edwards—Valentine Bergere & Co.—Pagana—Natalie & Ferrari—Wright & Wilson. (Last Half)—Clark & Verdi—Sinclair & Gray—Mack & Maybelle—Cheyenne Minstrels—Gosler & Lushy—Fraser & Bunce.

Mount Vernon (First Half)—Joe Cook—Rubeville—Catherine Murray—Foley & LaTour—The Patricks. (Last Half)—Marguerite Padula—Martyn & Florence—Petticoats—Wm. Seabury & Co.

BROOKLYN, N. Y.

Prospect (First Half)—6 Kirksmiths Sis.—Chas. McGood & Co.—Allen Stanley—Joe E. Bernard & Co. (Last Half)—Harry Langdon Co.—Rubeville—Catherine Murry—Sultan.

Greenpoint (First Half)—Sisale & Blake—Mr. & Mrs. Wild & Daughter—Jean & Jacques—Chas. Reilly—Arthur Sullivan & Co. (Last Half)—Joe Cook—6 Kirksmiths Sis.

Halsey—Scamp & Scamp—Hendry & Bradley—Bobbie Bentley & Co.—Bob Randell—Luba Meroff Co.

Henderson's (First Half)—Gordon & Germaine—Tabor & Green—Baldwin Blair—McDermott & Hoagney. (Last Half)—Black & White—Luba Meroff—Ryan & Healey—Ned Nestor & Sweethearts.

ALBANY

(First Half)—Golden Gate Trio—Race & Edge—Who Done It—Jason & Haig—Arthur Whitelaw—Toby & Girls. (Last Half)—Jack & Kitty Demaco—Bauers & Saunders—\$5,000 a Year—Eddie Foyer—Billy B. Van & James Corbett.

ALLENTOWN

(First Half)—The Brittons—Lodge & Robles—Les Marchantes—Nevins & Mack. (Last Half)—Jack & Jessie Gibson—Parish & Peru—Maude Earle & Co.—Geo. Yeoman—Ander Girls.

ALTOONA

(First Half)—Tuck & Clare—Harry Bond & Co.—Eddie Bordon & Co.—Tennessee Ten. (Last Half)—Lord & Fuller—Finn & Sawyer—Burke & Burke—Fox & Mayo—Jack Levy & Girls.

AUBURN

(First Half)—Daisy & Wilson—Largie & Snee—McIntosh & Maids—Tom McRae & Co. (Last Half)—Arthur Davids—The Fall of Eve—Bartram & Saxton—Princesses—Kalama & Co.

BINGHAMTON

(First Half)—Rena & Florence—Brower Trio—Harmon & Harmon—Capps Family. (Last Half)—Helen Moretti—Marguerite & Alvarez—Hibbit & Malle—Rubetown Follies.

CHESTER

(First Half)—Carpos Bros.—Countess Verona—Once Upon A Time—Big City Four—Royal Hawaiian Four. (Last Half)—Hector—Patton & Marks—Alice Hamilton—Mabel Be Careful.

CANTON

3 Kundles—Billy Smythe & Co.—Sterling Saxo 4—Janet of France—Swor Bros.—Loretta McDermott.

CAMDEN

(First Half)—Artistic Trest—Dixie Four—Alice Hamilton—Gimmy Hodges Co. (Last Half)—Hall Bros.—Countess Verona—E. & F. Hawley & Co.—Burns & Wilson—Cuddle Up.

ELIZABETH

(First Half)—John LeClair—McCormack & Wallace—Patton & Marks—Creole Revue. (Last Half)—Paganna—Woodrow Girls—Walter Scanlon.

ELMIRA

(First Half)—Margot & Francis—McManus & McNulty—Alexandria—Byron Bros. Saxo. Band. (Last Half)—Edward Marshall—Brower & Morley—Rigoletto Bros.

EASTON

(First Half)—Jack & Jessie Gibson—Parish & Peru—Maud Earl & Co.—Geo. Yeoman—Ander Girls. (Last Half)—The Brittons—Lodge & Robles—LesMarchantes—Nevins & Mack.

GLOVERSVILLE

(First Half)—Rose & Mattie—3 Dixie Boys—Jane Courthope & Co.—Hibbit & Matie—Hotel De Jazz. (Last Half)—Powell—4 American Beauties—Brown, Gardner & Barnett—Hanting & Francis.

HARRISBURG

(First Half)—Lord & Fuller—Finn & Sawyer—Burke & Burke—Fox & Mayo—Jack Levy & Girls. (Last Half)—Tuck & Claire—Harry Bond & Co.—Eddie Bordon & Co.—Tennessee Ten.

HAZELTON

Josephine Lennhart—William Morrow Co.—Jones & Jones—Royal Hawaiian Four.

ITHACA

(First Half)—Crane & Howard—Edward Marshall—May Kilduff & Allerton—Millers & Morley—Rigoletto Bros. (Last Half)—Margot & Francis—McManus & McNulty—Capps Family—Alexandria.

JERSEY CITY

(First Half)—Jack McAuliffe—Peggy Brennen & Co.—Whiteside & Murdock Boys—Clark & Verdi—Hartley & Eastman. (Last Half)—Laurel Lee—Chas. McGood & Co.—Kelly & Green.

LANCASTER

(First Half)—Wm. Morros Co.—Josephine Leonard—Hector—In the Dark. (Last Half)—Carpos Bros.—Patrice & Sullivan—Hershell Hendler—Rice & Werner.

MCKEESPORT

(First Half)—Julia Edwards—Warren & Wade—Phyllis Gilmore Co.—Tracy Palmer & Tracy—Ross Wyse Trio. (Last Half)—McRae & Laport—Mohler & Trainor—Lamey & Pearson—Dottie Claire Minstrels.

MONTREAL

Leon LaVara—The Hurleys—Rex Comedy Circus—Geo. Stanley & Sis.—Dupree & Dupree.

NEWARK

(First Half)—Harry Langdon & Co.—Laurel Lee—Walter Scanlon—Slager & James—Wm. Seabury & Co.—Sultan. (Last Half)—Walt. Brower—Orth & Cody—Allen Stanley.

OTTAWA, CAN.

Gordon & Day—Chas. Stamon—Hallen & Fuller—Frank Wilcox & Co.—Bekif Dancers.

PHILADELPHIA

Keystone—Betts Seals—Bob & P. Valentine—When Dreams Come True.

Wm. Penn (First Half)—Wood, Brown & Meyers—Carson & Willard—Latell & Vokes—Hershel Hendler. (Last Half)—Marg. Taylor—Dixie Four—Fred Bergens—Once Upon a Time.

Broadway (First Half)—Burns & Wilson. (Last Half)—Little Lambs—Wood, Brown & Meyers.

Grand St. (First Half)—Toto—Chas. Martin. (Last Half)—Toto—Everetts Monkeys.

Girard (First Half)—Patrick & Sullivan—Davis & Walker—Baldwin Blair Co.—Helen Primrose. (Last Half)—Ben Smith—Latell & Vokes—Carson & Willard.

PITTSBURG

Madeleine Frank—Cy & Cy—Smith & Bagley—Monde—Jack McCowan Co.—Parker Trio—Travilla Girls & Seal.

PAWTUCKET

(First Half)—Claxton & May—Herbert Trio—Jack Marley—Rowland & Meehan—Shelom & Haslam. (Last Half)—Mr. and Mrs. Norcross—John R. Gordon & Co.—Monro & Willard.

PATTERSON

(First Half)—Bart & Pagie Dale—Arnold & Lambert—McLaughlin & Evans—Jarvis Footlight Revue. (Last Half)—Big City Four—Davey—Coley & Jaxon—Boyarr Troupe—McCormack & Wallace.

PASSAIC

(First Half)—Jack Martin & Co.—Harry Meehan—Eddie Tanner & Palmer—Girls—Palo & Palet—Everest Monkey Hipp. (Last Half)—The Brahmos—Verga & Marvin—Nalale Ferrari & Co.—Crumbley & Brown—Cecil Eldora Carr.

READING

(First Half)—Princess Nat Tai Tal—Kimberly & Page—Furman & Naab—Little Cinderella. (Last Half)—John & Nellie Olms—Arthur Terry—Night Boat—Fenton & Fields—Wilson Aubrey Trio.

SCRANTON

(First Half)—Fred & May Wardell—Sammy Duncan—Johnny Small & Sisters—Klass & Termini—Mammy's Birthday. (Last Half)—Ladora & Beekman—Jack Joyce—International Revue—Ryan & Ryan—Princess Wah-Letka.

SYRACUSE

(First Half)—Marguerite & Alvarez—Helen Moretti—Brown & Alain—Oliver Smith & Co.—Rubetown Follies. (Last Half)—Rena & Florence—May Kilduff & Allerton—Byron Bros. Saxo Band.

SYRACUSE

(First Half)—Jack & K. Demaco—Gates & Finley—Bartram & Saxton—Bob. O'Connor—Barry McCormack—Thomas Saxotette. (Last Half)—W. S. Harvey & Co.—Chase & Latour—Poulter & Talbot—Stafford Deross Co.—Tom McRae & Co.—McIntosh & Maids.

(Continued on page 30.)

READ THE

NEW YORK CLIPPER

FOR

LATEST NEWS,

REVIEWS,

VAUDEVILLE

DATES AHEAD

ON SALE

AT ALL

NEWSSTANDS,

EVERYWHERE

MOTHER SAYS

It isn't nice to talk about
MYSELF even tho' I am a

Chummy Chatterer

So read what G. J. H. of the "Clipper" said:

LAUREL LEE

Here is one girl who should make future history. If she isn't grabbed by the Shuberts or Ziegfeld she will be grabbed by the hearts of those patrons of vaudeville who are looking for clever artists.

Nine times out of ten, the pretty girl who does a single in vaudeville, has nothing but her looks to sell. Laurel Lee, however, goes a big step further. Not only has she looks but she also possesses a warm personality and is what few pretty girls are—a performer. Which goes to show that she possesses that rarest of rare qualities among pretty girls—brains. Men will call her a very pretty "cute" thing, and women will call her "adorable."

Miss Lee starts her offering with a clever French accented introductory number telling that she is a maid, and, while "the mistress is away, the maid will play." She makes a change and then offers a medley of "Frenchie" numbers, with some patter. Following that, she drops the accent, explains why, and offers an "I Don't" recitation.

Two other changes are included in the routine, the rest of which is made up of patter and songs, with a bit of a dance in which she shimmies, after getting the consent of the audience to do so.

It is true that one or two of the bits in the act have been done before. But her delivery of them is so refreshing and youthful, that one can't help like them, even if they were done hundreds of times.

Judging from her reception when reviewed, Miss Lee must like vaudeville and vaudeville her.

Can't believe all you
hear tho', can you?

LAUREL LEE
THE CHUMMY CHATTERER

April 19—Keith's

Philadelphia

★ ★

April 26—Temple

Detroit

★ ★

May 3—Temple

Rochester

etc., etc., etc.

★ ★

Direction:

EDW. S. KELLER

★ ★

BOOKED SOLID

SID CURR-OUT MARION

THE FUNNY JEW AND DUTCH COMEDIAN

At Liberty for Next Season

LESTER MILLER

IN THAT TASMANIAN Crowd With Rose Sydel's London Belles

ALICE ISABELLA

DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS

LILLIAN ISABELLA

MUSICAL SPECIALTY
SIGHTSEERS

SIGNED FOR COLUMBIA SUMMER
RUN AND FOR NEXT SEASON

MCCORMICK & WALLACE

AT THE SEASIDE

Direction HARRY WEBER

GREENLEE & DRAYTON

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

ELIZABETH NELSON & BARRY BOYS

Presenting a Medley of Variety Bits

Direction AARON KESSLER

JAMES LEAVING FOX

Arthur James will shortly go into business for himself, having tendered his resignation to the Fox Film Corporation as director of publicity and advertising. He will conduct a general advertising and publicity business, handling both personal and company accounts. He has already arranged for three offices, one in New York, one in Chicago and one in Washington. New York will be his headquarters.

John Bowman will be in charge of the Chicago office and Theodore M. Knappen will be in charge of the firm's affairs in Washington. Carolyn Lowrey will also be attached to the James organization and will leave shortly to represent it in Los Angeles.

RAY BUYS HOYT'S PLAYS

The Charles Ray Productions Company has purchased, for screen production, fourteen of Charles Hoyt's plays. These include: "A Black Sheep," "A Brass Monkey," "A Hole in the Wall," "A Contented Woman," "A Day and a Night," "A Dog in the Manger," "A Texas Steer," "A Rag Baby," "A Runaway Colt," "A Temperance Town," "A Milk White Flag," "A Midnight Bell" and "A Stranger in New York."

Hoyt's plays have been used by stock companies for years. Henry E. Dixey, William Collier, Weber and Fields, James Powers and Tom Wise have appeared in them.

EMINENT AUTHORS SUE INCE

The Eminent Authors Pictures, Inc., which produced Mary Roberts Rinehart's "Dangerous Days," has brought suit in the Supreme Court of New York for an injunction of the Ince pictures, "Dangerous Hours," under that title.

The complaint alleges that the Eminent Authors Pictures, Inc., has the exclusive and prior rights to the title "Dangerous Days" and that the title, "Dangerous Hours" is so close in resemblance that its use will be misleading.

HIT AT PICKFORD DIVORCE

RENO, Nev., April 10.—Leonard B. Fowler, Attorney-General of the State of Nevada, has filed suit in behalf of the State against Mary Pickford, seeking to set aside the divorce recently granted her on the ground that the proceedings of the court were illegal, inasmuch as the court never attained jurisdiction on account of existing collusion and conspiracy.

FIGHT DEPOSIT SYSTEM

DETROIT, Mich., Apr. 9.—At a meeting held this week, the Michigan Motion Picture Exhibitors appointed a legislative committee to combat what they call an "unfair deposit system." Fred Delodder, of the Delphic and Maxine theatres, was elected a director, while the personnel of the board of directors was increased to 15.

GET MISSOURI FRANCHISE

DOVER, Del., Apr. 10.—A company known as the Associated First National Pictures of Missouri, with a capitalization of \$195,000, has been chartered by the Corporation Trust Company here. Skouras Brothers, of St. Louis, recently acquired the First National franchise for that State.

TRIANGLE EXCHANGES RETURN

A new deal has been consummated whereby Triangle resumed control of its eighteen exchanges, and will distribute all future United productions, as well and distribute the Hallmark pictures until May 1st.

LICHTMAN ON TRIP

SAN FRANCISCO, Cal., April 3.—Al. Lichtman, general manager for Famous Players-Lasky, visited this city this week on a tour of all the company's exchanges.

PATHE TITLES ITS SERIAL

The titles of Pathe's newest serial, "Trailed by Three," featuring Stuart Holmes and Frankie Mann are as follows: First episode, "The Mystery Pearls"; second episode, "Trapped in Chinatown"; third episode, "The Tyrant of the South Seas"; fourth episode, "The Prison Ship"; fifth episode, "Buried Alive"; sixth episode, "Wanted for Burglary"; seventh episode, "In the Pasha's House"; eighth episode, "The Fifteenth Wife"; ninth episode, "The Pasha's Revenge"; tenth episode, "The Slave Market"; eleventh episode, "The Torture Trap"; twelfth episode, "The Burning Fuse"; thirteenth episode, "The Door of Death"; fourteenth episode, "The Hidden Crime"; fifteenth episode, "The Reckoning."

MAYER BEATS CHAPLIN

LOS ANGELES, Cal., April 10.—Charles Chaplin and Louis Mayer, film promoter had a one round encounter in the lobby of a local hotel here two days ago in which Chaplin was floored and made rather the worse for wear. According to witnesses, Chaplin approached Mayer and asked him to remove his glasses, which Mayer did. But Chaplin's swing missed and Mayer's landed, with a result that Chaplin was floored. His face bears the marks of battle.

Mrs. Chaplin, when told of the fracas, asked if Chaplin was hurt and when told that he was, said just "Oh."

STRAND IS CELEBRATING

The Strand Theatre, New York, is this week celebrating the sixth anniversary of its opening and has a specially arranged program for the event. The pictures will include Norma Talmadge in "The Woman Gives," a special scenic called "Snow-bound," taken from Whittier's poem and made by Burton Holmes, "Out of the Inkwell" and several news and education reels. Also, there is a special musical program including The Russian Cathedral Quartette, Estelle Carey and Malcolm McEachern, Ralph H. Brigham and Herbert Sissions in organ solos and special music by the Strand Orchestra.

ROBERTSON-COLE BUILDING

Robertson-Cole will erect a twelve story film building similar to the one at 729 Seventh Avenue, on the same block with that building, occupying the northeastern corner of Forty-eight Street and Seventh Avenue. The building will cost \$1,500,000 and will cover 3,400 square feet. The deal involved the acquisition of several long term leases.

WARREN LEAVING HODKINSON

Fred Warren, vice-president of the W. W. Hodkinson Company, tendered his resignation to that firm last week, to take effect on May 12. He has not announced his future plans.

Warren left Goldwyn about one year ago to join Hodkinson.

SELZNICK SIGNS HUFF

Lewis J. Selznick has signed Louise Huff for a period of five years, during which time she will be starred. Also, he announced last week that William Collier had made a picture for his organization called "The New Leader."

KREMER ENGAGES STAFF

Victor Kremer has engaged a sales force to sell the rights to the several Chaplin features he controls. Ira H. Simmons has the sale staff in charge, while George Falkner and M. Myers have been engaged as salesmen.

"IRELAND" DID \$15,000

The Irish picture and vaudeville show at the Lexington Theatre did a gross of \$15,000 last week, and has been held over for a second, with an option for a third.

Haunting, Dreamy, Sensational SWEET Waltz Song Success

HAWAIIAN MOONLIGHT

Chicago

McKINLEY MUSIC COMPANY

New York

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Lyric, Dayton, 12-17; Olympic, Cincinnati, 19-24.
Abe Reynolds—Empire, Brooklyn, 12-17; People's, Philadelphia, 19-24.
Best Show in Town—Gayety, Toronto, Ont., 12-17; Gayety, Buffalo, 19-24.
Ben Welch's Show—Berchell, Des Moines, 11-13; Gayety, Omaha, 19-24.
Behman Show—Columbia, New York, 12-17; Empire, Brooklyn, 19-24.
Beauty Trust—Empire, Toledo, 12-17; Lyric, Dayton, 19-24.
Billy Watson's Parisian Whirl—Victoria, Chicago, 12-17; Star and Garter, Chicago, 19-24.
Bon-Tons—Park, Youngstown, 12-14; Grand, Akron, 15-17; Star, Cleveland, 19-24.
Bowery—Casino, Boston, 12-17; Grand, Hartford, Conn., 19-24.
Bostonians—Columbia, Chicago, 12-17; Gayety, Detroit, 19-24.
Burlesque Revue—Gayety, Montreal, Can., 12-17; Empire, Albany, 19-24.
Burlesque Wonder Show—Grand, Hartford, Conn., 12-17; Jacques, Waterbury, Conn., 19-24.
Dave Marlon's Show—Casino, Philadelphia, 12-17; Miner's Bronx, New York, 19-24.
Follies of the Day—Empire, Albany, 12-17; Casino, Boston, 19-24.
Girls A-La-Carte—Casino, Brooklyn, 12-17; Empire, Newark, 19-24.
Girls of the U. S. A.—Peoples, Philadelphia, 12-17; Palace, Baltimore, 19-24.
Girls De Looks—Jacques, Waterbury, Conn., 12-17; Hurtig & Semon's New York, 19-24.
Golden Crook—Gayety, St. Louis, 12-17; Victoria, Chicago, 19-24.
Harry Hastings' Show—Hurtig & Semon's, New York, 12-17; Orpheum, Paterson, 19-24.
Hello, America—Star and Garter, Chicago, 12-17; Berchell, Des Moines, Ia., 18-20.
Hip Hip Hooray—Gayety, Detroit, 12-17; Gayety, Toronto, Ont., 19-24.
Lew Kelly Show—Syracuse and Utica, 12-17; Gayety, Montreal, Can., 19-24.
Liberty Girls—Empire, Newark, 12-17; Casino, Philadelphia, 19-24.
Maid of America—Majestic, Jersey City, 12-17; Perth Amboy, 19; Plainfield, 20; Stamford, Conn., 21; Park, Bridgeport, 22-24.
Million Dollar Dolls—Gayety, Pittsburgh, 12-17; Park, Youngstown, 19-21; Grand, Akron, 22-24.
Mollie Williams' Show—Orpheum, Paterson, 12-17; Majestic, Jersey City, 19-24.
Oh, Girls—Gayety, Buffalo, 12-17; Gayety, Rochester, 19-24.
Peek-a-Boo—Olympic, Cincinnati, 12-17; Columbia, Chicago, 19-24.
Rosalind Girls—Palace, Baltimore, 12-17; Gayety, Washington, 19-24.
Rose Sydel's Belles—Gayety, Kansas City, 12-17; Gayety, St. Louis, 19-24.
Sam Howe's Show—Gayety, Boston, 12-17; Columbia, New York, 19-24.
Sight-Seeers—Stamford, Conn., 14; Park, Bridgeport, 15-17; Cohen's, Newburg, N. Y., 19-21; Cohen's, Poughkeepsie, 22-24.
Social Maids—Miner's Bronx, New York, 12-17; Casino, Brooklyn, 19-24.
Sporting Widows—Cohen's, Newburg, N. Y., 12-14; Cohen's, Poughkeepsie, 15-17; Gayety, Boston, 19-24.
Star and Garter Show—Star, Cleveland, 12-17; Empire, Toledo, O., 19-24.
Step Lively Girls—Gayety, Rochester, 12-17; Bastable, Syracuse, 19-21; Lumberg, Utica, 22-24.
Twentieth Century Maids—Gayety, Omaha, Neb., 12-17; Gayety, Kansas City, Mo., 19-24.
Victory Belles—Gayety, Washington, 12-17; Gayety, Pittsburgh, 19-24.

AMERICAN WHEEL

All Jazz Review—Star, Toronto, 12-17; New Academy, Buffalo, 19-24.
Aviator Girls—Lyceum, Columbus, O., 12-17; Victoria, Pittsburgh, 19-24.
Broadway Belles—Standard, St. Louis, 12-17; Park, Indianapolis, 19-24.
Beauty Review—Empire, Cleveland, 12-17; Cadillac, Detroit, 19-24.
Bathing Beauties—Gayety, Minneapolis, 12-17; Gayety, Sioux City, Iowa, 19-24.
Cabaret Girls—St. Joseph, Mo., 11-12; Standard, St. Louis, 19-24.
Cracker Jacks—Bijou, Philadelphia, 12-17; Empire, Hoboken, 19-24.
Dixon's Big Review—Empire, Providence, 12-17; Olympic, New York, 19-24.
Edmund Hayes' Show—Plaza, Springfield, Mass., 12-17; Grand, Worcester, 19-24.
Follies of Pleasure—Gayety, Baltimore, 12-17; Folly, Washington, 19-24.
French Frolics—Park, Indianapolis, 12-17; Gayety, Louisville, 19-24.
Girls From the Follies—Broadway, Camden, N. J., 12-15; Grand, Trenton, 16-17; Bijou, Philadelphia, 19-24.
Girls From Joyland—Folly, Washington, 12-17; Trocadero, Philadelphia, 19-24.
Girls-Girls-Girls—Howard, Boston, 12-17; Empire, Providence, 19-24.
Grown-Up Babies—Gayety, St. Paul, 12-17; Gayety, Minneapolis, 19-24.
Jazz Babies—Olympic, New York, 12-17; Gayety, Brooklyn, 19-24.
Kewpie Dolls—Victoria, Pittsburgh, 12-17; Penn Circuit, 19-24.
Lid Lifters—New Academy, Buffalo, 12-17; Empire, Cleveland, 19-24.
Midnight Maidens—Mt. Morris, New York, 12-17; Majestic, Wilkesbarre, 19-24.
Mischiefs Makers—Century, Kansas City, 12-17; St. Joseph, Mo., 18-19.
Monte Carlo Girls—Gayety, Sioux City, Iowa, 12-17; Century, Kansas City, 19-24.
Night Owls—Armory, Binghamton, 12-14;

International, Niagara Falls, 15-17; Star, Toronto, Ont., 19-24.
Oh, Frenchy—Haymarket, Chicago, 12-17; Gayety, Milwaukee, 19-24.
Peacemakers—Empress, Cincinnati, 12-17; Lyceum, Columbus, O., 19-24.
Parisian Fillets—Empire, Hoboken, 12-17; Star, Brooklyn, 19-24.
Pat White's Show—Gayety, Milwaukee, 12-17; Gayety, St. Paul, 19-24.
Razzle Dazzle Girls—Gayety, Brooklyn, 12-17; Gayety, Newark, 19-24.
Record Breakers—Gayety, Louisville, 12-17; Empress, Cincinnati, 19-24.
Round the Town—Gayety, Newark, 12-17; Broadway, Camden, N. J., 19-22; Grand, Trenton, 23-24.
Sliding Billy Watson Show—Majestic, Wilkesbarre, 12-17; Majestic, Scranton, 19-24.
Social Follies—Grand, Worcester, 12-17; Howard, Boston, 19-24.
Some Show—Trocadero, Philadelphia, 12-17; Mt. Morris, New York, 19-24.
Sport Girls—Star, Brooklyn, 12-17; Plaza, Springfield, Mass., 19-24.
Stone & Pillard Show—Englewood, Chicago, 12-17; Haymarket, Chicago, 19-24.
Sweet Sweetie Girls—Penn Circuit, 12-17; Gayety, Baltimore, 19-24.
Tempters—Cadillac, Detroit, 12-17; Englewood, Chicago, 19-24.
World Beaters—Majestic, Scranton, 17-17; Armory, Binghamton, N. Y., 19-21; International, Niagara Falls, N. Y., 22-24.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
McKeesport, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport—Friday.
York—Saturday.

FILM FLASHES

R. E. Shanahan, sales manager of the Wistaria Productions, Inc., in company with Thomas de Vasse, secretary of the company, have left for California. Shanahan succeeds Jacques Kopfsstein who has severed connections with the company.

Charles Tenny Jackson has written "Midlanders" in which Bessie Love will be featured. Joseph de Grasse and Ida May Parks will direct the production.

Pathe will release on May 2d a Harold Lloyd comedy entitled "An Eastern Westerner."

Willie Collier, Jr., son of the comedian, has been engaged to play juvenile roles in Paramount Aircraft Pictures.

Mrs. Samuel Long, widow of the late millionaire film manufacturer, was married last week to Capt. William Graham Reynolds, of the U. S. Army Engineers Corps.

Anton Fencel, president of Praga Films, an organization that controls all the theatres in Czechoslovakia, is in New York.

Alice Brady is at work on a new picture entitled "The Dark Lantern," in Chicago, under the direction of John S. Robertson, who has his studio staff and company at the Essanay Studios there.

Wanda Hawley, who is making her first Realart feature, called "Miss Hobbs," will be directed by Donald Crisp, instead of Sam Woods.

Charles Ray's first First National Picture, "Forty-five Minutes from Broadway," is now in rehearsal with Ann May, Harry Myers, Lincoln Freedman, Lyla Knott and Walter Perkins in the cast.

The next William DeMille production, "Conrad in Quest of His Youth," will have in the cast Thomas Meighan, Kathryn Williams and Margaret Loomis.

Cosmopolitan Productions has leased the Paragon Studios in Fort Lee, N. J. The Mayflower Company, which was to have used the studios, will now have to move to the coast.

Hugo Ballin has resigned his position as director for Goldwyn and will, in all probability, become an independent producer.

"Beau Reval," the first of a series of Louis Joseph Vance features to be made by Ince, is now under way.

Larry Semon has just completed another comedy entitled "School Days," for Vitagraph, soon to be released.

Ann Luther left for Cleveland last week to star in a special production to be made by Harry Levey, called "Fifty Golden Years."

Dick Kennedy, a cartoonist formerly with the Hearst organization, has joined the Universal Screen Weekly as art editor.

The United Picture Theatres of America will release films during the coming weeks starring Mollie King, Charles Ray, Bessie Barriscale, William Collier, Florence Reed, and Sam Bernard.

(Continued on page 33.)

JANE and GLORIA

"JUST TWO GIRLS"

IN VAUDEVILLE

BOB **Ward Bros.** AL

"BERTIE AND ARCHIE"

LEROY AND MABEL HARTT

PRESENT

"LOVE IN THE SOUTHLAND"

A STORY TOLD IN SONGS OF THE EARLY 90's

Direction, ROSE & CURTIS

WEBER, TAYLOR & JOSLYN

THREE ACES OF SONG

DANCING HUMPHREYS

DIRECTOR H. BURTON

U. B. O

ACROBATS ONCE—NIP & O'BRIEN "FRIVOLITIES"
FRANK JEROME "MIDNIGHT FROLICS" HANS WILSON "NIGHT BOAT"

NEWPORT & STIRK

JOE WEBER'S CO.—THE HONEYDEWS REMEMBER WHEN WE "OPENED THE SHOW?"

THE BROWER TRIO

(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

THE GOLDEN BIRD

Presented by

LORRIANE EVON

BOOKED SOLID

DIRECTION—SAM BAERWITZ

DRISCOLL & WESTCOTT

IN SONGS AND COMEDY

DIRECTION—JACK POTSDAM

ARTHUR **NASON & FAIRFAX** ANNA

SINGING, TALKING AND DANCING

Direction TOM JONES

HERE'S **SYDNEY HAMILTON**

RAZZLE DAZZLE CO.

LOUISE STEWART

THE PERSONALITY INGENUE WITH IRONS AND CLAMAGE'S WORLD BEATERS

Pat Kearney

MANY THANKS TO ALL
Signed with
GEO. BELFRAGE'S 1929-31
"HIP HIP HOORAH GIRLS"

CITY THEATRES

Happy Days
EVERY DAY MATINEE At **THE HIPPODROME**
Happy Prices—Seats 8 Weeks Ahead

REPUBLIC Theatre, 42d St. W. of Broadway, Eves. 8.15. Mats. Wed. & Sat. 2.20.
MARJORIE RAMBEAU
in
"THE SIGN ON THE DOOR"

Knickerbocker B'way & 38th St. Eves. 8.30. Mats. Wed. & Sat. 2.20.
THE SUNSHINY CAPE COD COMEDY
"SHAVING"
"Like going on a Summer vacation."
Evening World

LYCEUM West 45th St. Eves. 8.15. Mats. Thurs. & Sat. 2.15.
DAVID BELASCO Presents
in a New Comedy by Avery Hopwood
INA CLAIRE
THE GOLD DIGGERS

Belasco W. 44th St. Eves. 8:15 Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents
LEONORE ULRIC
in **"The SON-DAUGHTER"**
A play of New China by George Scarborough and David Belasco

HUDSON Theatre, West 44th St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
BOOTH TARKINGTON'S New Comedy
CLARENCE

ELTINGE Theatre, West 42nd St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
A. H. WOODS Presents
FLORENCE MOORE
in **"BREAKFAST IN BED"**

B. F. Keith's Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, \$1, \$1.50
PALACE
MME. EMMA TRENTINI, Tom Lewis, Solly Ward & Co., Bobbe & Nelson, Zomah, "Under the Apple Tree," Primrose Four, Tom Brack & Co., and others, and JANE & KATHERINE LEE.

OLYMPIC 14th Street, Near 3rd Ave.
JAZZ BABIES
Next Week—DIXON'S BIG REVIEW

Mt. Morris Theatre
116th St. and 5th Ave.
Playing American Wheel Shows—This Week
Midnight Maidens
Next Week—SOME SHOW

Brooklyn Theatres

Jay nr. Fulton St. Mat. Tel. Main 1893. Daily
STAR
SPORT GIRLS
Next Week—PARISIAN FLIRTS
Thursday Evening—Wrestling Under Direction of Geo. Rothman
Every Sunday—3 Big Concerts

VAUDEVILLE BILLS

(Continued from Page 27)

SCHENECTADY
(First Half)—Arthur Davids—The Fall of Eve—Lorenz & Wood—Dunbar's Grenadier Girls. (Last Half)—Aronty Bros.—Gates & Finley—Bob. O'Connor Co.—Dotson—Thomas Saxotette.

STAMFORD
(First Half)—Monahan & Co.—Fleming & Albright—Gordi & Sisto—Four Moror Sis. (Last Half)—The Edwards—Irene Francis—Brown & DeHont—An Heir for a Night.

TROY
(First Half)—Madame Hermance Co.—Bauers & Saunders—Chas. & Latour—\$5,000 a Year—Eddie Foyer—Billy Van & J. Corbett. (Last Half)—Golden Gate Trio—Race & Edge—Jason & Haig—Arthur Whitelaw—Who Done It—Barry McCormack—Toby & Girls.

TORONTO, CAN.
Clinton Sisters—Harry Taylor—Number Please—Eleanor Pierce Co.—Mallan Case—Claire & Atwood.

UTICA
Aronty Bros.—Dotson—Poulter & Calvert—Hunting & Francis—Brown, Gardner & Barnett.

WILKESBARRE
(First Half)—La Dora & Heekman—Jack Joyce—International Revue—Ryan & Ryan—Princesses Wab-Letka. (Last Half)—Fred & May Wardell—Sammy Duncan—John Small & Sis.—Klaas & Termini—Mammy's Birthday.

YORK
(First Half)—John & Nellie Olms—Arthur Terry—Night Boat—Fenton & Fields—Wilson Aubrey Trio. (Last Half)—Princess Nai Tai Tai—Kimberly & Page—Furman & Nash—Little Cinderella.

B. F. KEITH (WESTERN)

BAY CITY
Bijou—Will Morris—Norwood & Hall—Joe Le Veaux—Jack George Duo.

BATTLE CREEK
Bijou (First Half)—Galletti Marks—Every Sailor. (Last Half)—Peirce & Goff—Smith & Kaufman—Ernest Evans Co.

BRANTFORD, ONT.
Temple (First Half)—Joe Melvin—The Bentleys. (Three to Fill) (Last Half)—Same as London First Half.

FORT WAYNE
Palace (First Half)—The Riels—Frank Halla & Co.—Johnny Keane—Poughkeepsie—Burns & Lynn—Ernest Evans & Co. (Last Half)—Angelo Armento Co.—Jimmy Duffy—Let's Go—Every Sailor—Flo & Ollie Walters.

FLINT
Palace (First Half)—Ford & Hewitt—Peire & Goff—Porter J. White Co.—Dewitt & Robinson—La Bernicia. (Last Half)—Will Morris—The Vanderkoors—Murphy & White—Kap Kid's Kid—Norwood & Hall.

JACKSON
Orpheum (First Half)—That's My Wife Co.—Smith & Kaufman. (Last Half)—Dewitt & Robinson—Frank Halla & Co.—Viola Lewis & Co. Tom Brown's Revue.

KALAMAZOO
Regent (First Half)—Bud & Jessie Grey—Sam J. Harris—The Brads—Jean Boydell—League of Nations. (Last Half)—Edler Sisters—Four Harmony Kings—Ronair & Word—Porter J. White & Co.—Johnny Keane—La Bernia.

LONDON, ONT.
Grand Opera (First Half)—Grey & Old Rose—Valmore—Bernivici Bros.—Leave it to George.

LAFAYETTE
Family (Last Half)—Lady Alice's Pets—Ethel Mae Barker—Poughkeepsie—Delea & Orma—Dining Car Minstrels.

LANSING
Bijou (First Half)—Edler Sisters—Tom Brown's Revue—Murphy & White—Thirty Pink Toes. (Last Half)—Bud & Jessie Grey—Jean Boydell—Bea Morrell Sextette—The Brads—Galletti Monks.

SOUTH HAVEN
New Theatre (First Half)—Bijou Circus—Kap Kid's Kid. (Last Half)—Grace DeWinters.

SAGINAW
Jeffersstrand (First Half)—The Vanderkoors—Joe Le Veaux—Jack George Duo. (Last Half)—Ford & Hewitt—Sam J. Harris—League of Nations—Williams & Taylor—Thirty Pink Toes.

W. V. M. A.
CHICAGO
Kedzie—Mullen & Correll—Duncan & Castler—Let's Go—Dunbar & Turner—Lester—Ambler Bros.

Seebach's—White Kuehns—What Happened to Ruth—Lillian Watson—Stephens & Hollister—Three Bartos.

American—Will J. Ward & Girls—Fields & Wells—Paul & Walter LaVarre.

Chateau (First Half)—P. & W. La Varre—La Rose & Adams—Stephens & Hollister—Hugo Luigens. (Last Half)—Weston Sisters—Colvin & Wood—Garry Owen & Co.

Empress (First Half)—Ellis Nowlan Tr.—Fields & Wells—Colvin & Wood—Lillian Watson—Three White Kuehns—Lady Alice's Pets. (Last Half)—Nato & Rizzo—F. & G. De Mont—Edward Lambert—Ezra Mathews & Co.—Lester—Miniature Revue.

Lincoln Hippodrome (First Half)—Chas. Mack & Co. (Last Half)—Will J. Ward & Girls.

ABERDEEN
Orpheum (Last Half)—Toki Murati—Murray & Lane—Pheasay & Powell—Rosie Rife & Co.

BRANDON, MAN., CAN.
Pawnette—Kaufman & Besse—May & Eddie Corse.

CEDAR RAPIDS
Majestic (First Half)—Bell & Wood—At the Turn Pike—Dewey & Rogers—Silber & North—Little Jim. (Last Half)—Cliff Bailey Duo—Howard & Lewis—Resista—Dunbar & Turner—Follette & Wicks—Six Belfords.

CHAMPAIGN
Orpheum (First Half)—Gordon & Delmar—Damarel & Vail—Walter Weems—La Graciosa. (Last Half)—Grace Wallace & Ben—Saxton & Farrell—Frank Mullane.

Casino Theatre

This week
Girls-a-la-Carte
Next Week—SOCIAL MAIDS

Empire Theater
Ralph Avenue and Broadway
Abe Reynolds Revue
Next Week—BEAUTY TRUST

GAYETY Throop Ave. Broadway
This Week
Razzle Dazzle Girls
Next Week—JAZZ BABIES
Every Sunday—2 Big Concerts

McNALLY'S BULLETIN No. 4

PRICE ONE DOLLAR PER COPY
IT CONTAINS THE FOLLOWING GILT-EDGE, UP-TO-DATE COMEDY MATERIAL:

- 23 Screaming Monologues.
- 15 Roaring Acts for Two Males.
- 13 Original Acts for Male and Female.
- 30 Sure-Fire Parodies.
- 2 Roof-Lifting Trio Acts.
- 2 Rattling Quartette Acts.
- An Act for Two Females.
- A New Comedy Sketch.
- A Great Tableau Comedy and Burlesque.
- 12 Corking Minstrel First-Parts.
- A Grand Minstrel Finale.
- Hundreds of Sidewalk Conversations for Two Males and Male and Female.

Remember, the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy; or will send you BULLETINS Nos. 3 and 4 for \$1.50. All other issues out of print.

WM. McNALLY NEW YORK.

FREE Latest Issue of
HOW TO MAKE-UP
STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP
Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

BERT LEVEY
CIRCUIT
VAUDEVILLE THEATRES
Alcazar Theatre Building,
SAN FRANCISCO

Music Printing
In any other style or quantity, our equipment insures best results. Sample copies and prices submitted on request.
PROMPT DELIVERY.
Music Publishers Press
203 West 40th Street, New York City

PARODIES

That are NEW NOW; get them while the originals are popular. 3 for 2 Dollars. M. G. SMITH, 209 Essex St., Lynn, Mass.

IT'S THE THOUGHT

I'm not very much on philosophy
Nor have I spent years in school.
I don't argue on religion
Or the text of the golden rule.
But this I have learned on my travels,
The time to be a friend
Is when a fellow needs you most,
And needs all you can lend.

Willie Mack
"Juvenile" Razzle Dazzle Co.

DES MOINES
Empress (First Half)—La Petite Cabaret Revue—Smith, Lynch & Smith—Gertrude MacGill & Co.—Will & Mary Rogers—Rosa King Trio. (Last Half)—Skating Macks—Virginia Deacon & Baxter—Around the Map—Silber & North—Irving's Mules.

DAVENPORT
Columbia (First Half)—Cliff Bailey Duo—Embs & Alton—Bill Robinson. (Last Half)—Little Caruso & Co.—Dewey & Rogers—Bensee & Baird—Equillo Bros.

DUBUQUE
Majestic—Howard & Lewis—Farrell Taylor Co.—Follette Pearl & Wicks—Resista.

DECATUR
Empress (First Half)—John Geiger—Imperial Quintette—Gonne & Albert. (Last Half)—Gordon & Delmar—Damarel & Vail—Walter Weems—La Graciosa.

FORT DODGE
Princess (First Half)—George Wilson—Argo & Virginia—Stratford Comedy Four—Lewy & Norton—Kimwa Japs. (Last Half)—James & Jessie Burns—Three Harmony Maids—Raymond Wylie & Co.—Will & Mary Rogers—Selma Braatz.

FARGO, N. D.
Grand (First Half)—Toki Murati—Murray & Lane—Pheasay & Powell—Rosie Rife & Co. (Last Half)—Harry Bardell—Billy & Flo Wandas—Flying Howards.

GRAND ISLAND, NEB.
Majestic (First Half)—Louis & Lyda—Mayne & Mayne—Billy Miller & Co.

GRANITE CITY, ILL.
Washington (First Half)—Burke Bros. & Kendall—Bates & Speck. (Last Half)—Moore & Shy—Mile. Paula.

GRAND FORKS, MINN.
Orpheum (First Half)—Harry Bardell—Billy & Flo Wandas—Flying Howards. (Last Half)—Arthur & Peggy—Del and Edna Elliott—Monahan Minstrel Trio.

EVANSVILLE
Grand—Venetian Gypsies—Willie Mahoney.

JACKSONVILLE, ILL.
New Grand Opera House (First Half)—Five American Girls. (Last Half)—Rexa—Weller O'Don & West.

KANSAS CITY, MO.
Globe (First Half)—Aerial Eddys—Green & Lafell—Tom Mahoney—Century Serenaders. (Last Half)—Ruble Sims—Baxley & Porter—The Honeymoon—Smith, Lynch & Smith.

KENOSHA
Virginian (First Half)—Walter Baker Co.—Frank Ward—Sweeties—Gardner & Revere. (Last Half)—Credon & Walsh—Pearson Trio—Beth Beri & Co.

LINCOLN, NEB.
Liberty (First Half)—Bottomley Troupe—Virginia Deacon & Baxter—Stuart & Woods—Lamont's Cowboys. (Last Half)—Andrew Copeland—Bell & Arliss—Stratford Comedy Four—Rosa King Trio.

OMAHA, NEB.
Empress (First Half)—Three Harmony Maids—Angel & Fuller—Peerless Trio—Six Belfords. (Last Half)—Swain's Cockatoos—Dorothy Lewie—Stuart & Woods—Lamont's Cowboys.

OSHKOSH, WIS.
Grand (Last Half)—Bergman & Leohard—Hammond & Moody—Jack Symonds—France Scott & Co.

RACINE
Rialto (First Half)—Weston Sisters—Beth Beri—Ronair & Ward—Credon & Walsh—Pearson Trio. (Last Half)—Walt Baker & Co.—Frank Ward—Sweeties—Ambler Bros.

SIOUX FALLS, S. D.
Orpheum (First Half)—Swain's Cockatoos—Raymond Wylie & Co.—Selma Braatz. (Last Half)—George Wilson—Lewis & Norton—Kimwa Japs.

SOUTH BEND
Orpheum (First Half)—Williams & Taylor—What Happened to Ruth—D. Stephen Hall. (Last Half)—"That's My Wife" (tabled.)

SPRINGFIELD
Majestic (First Half)—Saxton & Farrell—Grace Wallace & Ben—Frank Mullane—Bensee & Baird. (Last Half)—5 American Girls.

EAST ST. LOUIS
Erbers (First Half)—Rexa—S. More & Shy—Stan Stanley. (Last Half)—Nadolny—La Rose & Adams—Coffman & Carroll—Stan Stanley.

ST. LOUIS
Columbia (First Half)—Paula—Weller O'Don & Westfield—Beginning of World—Brady & Mahoney—Three Bartos. (Last Half)—Kerna Girls—Bennington & Scott—Dope—Ila Grannon.

TERRE HAUTE
Hippodrome—Monroe Bros.—Mason & Rooney—Spirit of Mardi Gras—Browning & Davis—Miss Robbie Gordone.

LETTER LIST

GENTS. Austin & Delaney Arnold, Ed Arnold, Marian Barnes, Geo. E. Clarke, Billy Dutton, Chas. Evans, Frank Fennell, Ned Garretson, J. P. Gillette, Bobby Hamlin, Chas. Juniper, Wm. Lester, Chas. MacDonough Ward Mayhew, Billy Marshall, G. O. Nathan, Casper Prior, Ernie Reynolds, Francis J. Sherman, W. Dodds, Wm. Wincott, Chas.	Walker, Clara Niles, D. Williams, J. B. Wolf & Stewart LADIES Bailey, Mrs. Edwin B. Bernard, Bessie Bergere, Billy Bishop, Grace Brandon, Elsie Chase, Carlotta Dorr, Grace De Young, Madge Earle, Julia Eddy Sisters Fox, Grace C. Fox, Josephine Farrar, Cuddles Glasgow, Jas. Fillmore, Nellie Gordon, Ida Gillett, Miss B. Grey, Justine Holmes, Clyde G. Mrs.	Hudson, Marion Imiel, Mrs. Leonard Lohmar, Helen Loring, Jane Long, Mrs. R. J. Leonard, Beatrice Leonard, Susie F. McCann, Cecil McCrea, Maxine Miller, Bobbie Moran, Harriett Pray, Anna M. Page, Lorrain Rostelle, Marie Rumsey, Marie Russell, Flo Smith, Isabel Shilling, Pearl St. Clair, Frances Welch, Viola Washington, Fanny Weston, Lillian Watson, Margaret
--	--	--

F. P. L. PUBLICITY EXPANDING

The exploitation schemes, proposed by Famous Players some time ago and put into operation by them at the beginning of the present year, have proven profitable and justified themselves to such a degree that the exploitation service of that company is to be further expanded to provide every exchange in the country with a publicity and exploitation man of its own, a scheme that has gained popularity with distributing firms during the past year.

Famous Players-Lasky's decision to go further in this direction is the result of the recent sales convention held by that company in Chicago, at which time the scheme received the approbation of the entire convention, and Claude Saunders, who had the work of exploitation in charge, was praised by everyone who attended the convention. As a result, he will have the new department in charge.

Since returning from Chicago, Saunders has been largely occupied with the details of his department's expansion, and, within the past few weeks nearly fifteen new men have received assignments to the various exchanges. In some cases, older men, members of the original personnel of the department, have been given new assignments, the larger and more important centers as a rule being placed in charge of the older men.

The list of appointees is now practically complete, the following being the present personnel of the force: A. G. Birch, Denver, Colo.; E. O. Child, New Orleans, La.; Frank A. Cassidy, Chicago, Ill.; Norman H. Dixon, Des Moines, Iowa; Oscar A. Dobb, Cincinnati, Ohio; John P. Goring, Kansas City, Mo.; Edgar Healy, New York City; John D. Howard, San Francisco, Cal.; Benj. Laskin, Charlotte, N. C.; Walter Lindlar, Minneapolis, Minn.; John J. Maloney, Pittsburgh, Pa.; Fred W. McClellan, Philadelphia, Pa.; John P. McConville, Buffalo, N. Y.; Paul L. Morgan, New Haven, Conn.; Hal Oliver, Omaha, Neb.; Eli M. Orowitz, Detroit, Mich.; N. K. Parkhurst, Salt Lake City, Utah; Norman Peel, Oklahoma City, Okla.; Herman Phillips, Washington, D. C.; H. Wayne Pierson, Atlanta, Ga.; Al Price, Los Angeles, Cal.; Charles Raymond, St. Louis, Mo.; Daniel Roche, Chicago, Ill.; Wayland H. Taylor, Seattle, Wash.; Fred E. Walters, Cleveland, Ohio; Leslie F. Whelan, Dallas, Texas; Charles L. Winston, Boston, Mass., (temporarily.)

In choosing these men, Mr. Saunders exercised the greatest care, picking none but tried and proven showmen. Every man, without exception, has had long experience in some branch or other of the so-called show business, nearly all of them having served as advance agents of successful theatrical attractions and many of them having had previous experience in the exploitation of motion pictures. Not a few of them, moreover, have been in the newspaper business, an experience which has stood them in good stead in their present work.

"The best feature of the work of our department," said Exploitation Manager Saunders, "is the fact that we have sold the exhibitors on the proposition. When we started in not a few exhibitors were skeptical, and of these nearly all practically refused to be shown. But there were exhibitors, big ones, too, who welcomed the aid we offered them and gave their complete co-operation. The result of the work accomplished by our men in putting over George Loane Tucker's 'The Miracle Man,' the first of our superspecials, was an eye-opener. So, when Cecil B. de Mille's 'Male and Female' came along we had a record to point to.

"What happened? Where 'The Miracle Man' broke records, 'Male and Female' broke them again. The demand for the exploitation men increased 100 per cent. Then came 'Everywoman,' and there were more new records set up. And so it has been with 'The Copperhead,' 'On With the Dance' and the other superspecials. Moreover, the expansion of the department makes it possible for us to give personal attention to second and third-run houses,

and in many instances houses of these classes have duplicated the successes scored in the larger centers.

"Is the exploitation man appreciated? Just let me read a few telegrams. After 'Everywoman' played the King's Theatre, St. Louis, I got this wire from Manager Harry Kopler: 'We all want you to know that the work of Exploitation Representative Charles L. Winston caused King's Theatre to be nearly pushed from its foundations by the thousands and thousands of people who were attracted to the premiere presentation of 'Everywoman' by his advertising. There is only one attendance record for St. Louis now, and we hold that. Winston deserves honorable mention and then some.'

"Here is another that Al Price, our Los Angeles man, relayed me. It was sent him by Audrey Stauffer, manager of the California Theatre, Santa Barbara: 'Male and Female,' in spite of rain, broke all Sunday records by big margin. Your services assisted greatly.'

In connection with the work of the exploitation men in the field there is now being issued from the home office of Famous Players-Lasky what is called "The Money Sheet." This is a compendium of exploitation information, each "Money Sheet" being devoted to a single production. These are of newspaper size and form, each four pages, profusely illustrated, and are designed principally for houses below the first run. They are replete with information as to how the picture has been put over successfully, setting forth the ideas of the exploitation men and how, with the co-operation of the exhibitors, they have been carried out.

The editor of "The Money Sheet" is Gordon H. Place, formerly editor of "Progress-Advance," and he is assisted in compiling the paper by H. S. Fuld. Mr. Place is splendidly equipped for this work, having been connected with the Salt Lake Exchange as publicity man before coming to New York. As editor of "Progress-Advance" he devoted much attention to the writing of exploitation articles, and exhibitors everywhere know him and have confidence in him. "The Money Sheet" is distributed through the exchanges to all Paramount-Artercraft exhibitors, the lower run houses receiving them well in advance of their bookings, so that they may be able to reap full benefit.

GETS SCRIPTS FOR UNIVERSAL

C. De Vidal Hundt has returned from Europe after seven months' work for the Universal. While there he formed, with Jean Jose Frappa and Fabien Sollar, a company to be known internationally as the Constellation of Film Stories Ltd. This concern will operate under the auspices of the Universal.

Mr. Hundt also signed contracts with many of the literary lights of France and Germany to write scenarios. They are such men as Anatole France, Henri Bordeaux, Jean Richepin, Marcel Provost, Henry Bataille, George de Porto Riche, Andre Antoine, Henri Divernois, Duchanel, Max Maurey, George Ricon of the Comedie Francaise and also Sarah Bernhardt.

Eugene Brieux is working on a scenario, also Herman Sudermann and Maximilian Harden.

FORM NEW COMPANY

A new film company has been formed under the name of The Invincible Film Corporation. Robert Leonard is the director and Mae Murray the first star signed.

MADISON'S BUDGET No. 17

A volume of comedy material for professional entertainers who earn their living by making audiences laugh. Contents include a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price of MADISON'S BUDGET No. 17 is ONE DOLLAR. Send orders to JAMES MADISON, 1052 Third Avenue, New York.

I write special material at 1493 B'way.

METRO ADDS NEW SERVICE

In addition to the many suggestions in its various press books to exhibitors, the Metro Pictures Corporation is now preparing a special exploitation service for their exhibitors. At present, they are doing this in the form of special mimeographed sheets, giving a number of "stunts" in exploiting a film and explaining them in detail.

This new department in the Metro-Loew organization will be rapidly expanded to cover all exploitation needs on the part of showmen and to give them every assistance in putting over Metro-Loew special productions for their full box-office value.

Loew-Metro recognizes that the company's responsibility does not end with the rental of a film production; that local conditions and other circumstances frequently present problems to individual exhibitors that can be and should be settled by expert advisers to insure the biggest money returns with the picture.

Even in advance of the organization of its new department, however, Loew has been and is supplying exhibitors with invaluable assistance in the matter of exploiting the Loew-Metro productions. The Loew-Metro poster accessories embrace a smashing twenty-four sheet, two handsome six-sheets, three three-sheets, three one-sheets, and a half-sheet size window card for display in shops.

Exhibitors have their choice of two styles of heralds—either a novelty cut-out, or a more expensively designed special folder in two colors. These are in addition to the slide, scene cuts, specially prepared advertisement cuts and mats, lobby stills and title and synopsis cards. The use of all these accessories is fully explained in the press books that go with every Loew-Metro special.

Each press book contains, among other matter, a special section devoted to exploitation stunts, ranging from lobby effects and stage settings to newspaper features and street ballyhoos. Every stunt is suggested from the standpoint of practicability; the proof of which is the success that has crowned any number of these original stunts when exhibitors have put them to the test of operation.

These stunt suggestions are now amplified by the special service just inaugurated by Loew-Metro. The department is being rapidly enlarged. It is issuing the first special exploitation for Bert Lytell's new special, "Alias Jimmy Valentine," from Paul Armstrong's stage play.

WANTS FAIRER CRITICISM

LONDON, Apr. 10.—Gilbert Miller, the theatrical producer, has made an appeal to the newspapers for fairer criticisms of dramatic plays. He asks for an impartial report of the merits or failings of a production and says that "the injury wrought by excessive consideration must be obvious to all."

"Stern and unbending criticism is educational," says Miller. "Without it, art must wither and perish. No government can be really good that lacks a powerful opposition. Reconstruction is the watch word of the day and the theatre needs it as much as any other institution."

"The critic is a potent instrument in the cause of reconstruction. Do not let him stint his praise where praise is due. Do not let him modify his censure where it is deserved. Above all, do not let him damn our plays with faint praise."

"Most managers would, I imagine, prefer to know the cold truth without reservation and at once, and so put an end to uncertainty. When he sets out to review a play a critic should have no other thought in mind than that it must measure up to his highest standards or suffer his most severe condemnation."

"The prolongation of the run of a worthless play encouraged by sympathetic reviewers is of no use to anybody."

I WRITE COMEDY LYRICS AND CLEVER ROUTINE

Ask Jack Reid of the "Record Breakers," The Klein Bros and many others. Let me prove what I can do for you.

HARRY C. PYLE JR.
1064 St. Nicholas Avenue. New York City
Near Audubon Theatre

PADEREWSKI RETURNING

GENEVA, Apr. 12.—Ignace Jan Paderewski, former Premier of Poland, will resume his duties as a member of the Polish Diet at the special request of the Poles. M. Paderewski made this statement to-day to the Associated Press.

The date of his return to Poland has not been settled, but it probably will be at the beginning of May. M. Paderewski had intended to retire from public life and devote himself exclusively to music.

NEW MICHIGAN THEATRE OPENS

CHEBOYGAN, Mich., April 8.—A new \$50,000 opera house was opened here last week by Manager F. L. Kingston, with Mary Pickford in the screen version of "Pollyanna." Speeches were made by Mayor M. J. Cain and James F. Shepherd, an attorney.

DREW BENEFIT NETS \$12,000

The benefit arranged by the Sydney Rankin Drew Post of the American Legion for their club house and gymnasium fund, netted between \$11,000 and \$12,000. On the programme, which was given at the New Amsterdam Theatre, were Ethel Barrymore, in "The Twelve Pound Look," Lionel Barrymore in the last act of "The Copperhead," Clifton Crawford, Minnie Dupree, Courtney Foote and company in "The Nocturne," by A. P. Wharton; Dorothy Donnelly, Evan Burrows Fontaine, Bird Millman, Clarke Silvernai and company in "Doctor's Orders," a one-act play by James Montgomery; Frank Morgan and company in "Laughing Harry," Corpl. Joseph White, the United States Navy Recruiting Service Band and a number of other acts. Richard Travers acted as master of ceremonies.

HIGH AND DRY OPENS MAY 10

"High and Dry," a new musical play described as a "Musical Martini in Three Swallows and a Gasp," will open at the Apollo Theatre, Atlantic City, May 10.

William Moore Patch, producer of "The Sweetheart Shop," will make the production. The book is the combined effort of Douglass Leavitt and Franklyn Ardell based upon an original script of Augustin McHugh, author of "Officer 866." The late Manuel Klein wrote the music and Edward Paulton the lyrics.

Those engaged for the cast include Franklyn Ardell, Irving Fisher, Juanita Fletcher, Fern Rogers, Harry Clarke, Elizabeth Reeside, Florence Earl, Ernest Wood, Edith Clasper, Burr Carruth and a large chorus.

Following the Atlantic City opening, the company will play Wilmington, Baltimore, Washington and Pittsburgh and then go to Chicago for a Summer run.

TO DRAMATIZE "ABE MARTIN"

Henry K. Burton has acquired rights to the character and title of Kin Hubbard's humorous cartoon, "Abe Martin," for the stage and will produce, next season, a musical comedy under that title, with C. Carleton Gny playing the principal character.

Henry Kent and Charles F. Roberts are writing the book and music.

THREE MORE SHOWS TO TOUR

Three companies of "Breakfast in Bed" will be sent on tour next season. These will include the one now playing at the Eltinge Theatre with Florence Moore in the leading role.

BASE BALL

NEW YORK B. B. CLUB

POLO GROUNDS

Opening Game with Boston

APRIL 14

FOR SALE

2 light Grey Wigs (Ladies), one Real Hair. Phone, 2108-R Morningside. Address ANDRESS, 103 W. 122d St., City

B.F. KAHN'S

UNION SQUARE THEATRE

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Only the best talent need to apply. No Salary too big for us.

Mrs. Geo. Primrose
PRESENTS

Geo. Primrose Minstrels

TIPIFYING GENUINE MINSTRELS

AL HAIG and LaVERE EARL

"TWO FRIENDS THAT CAN'T GET ALONG"
BOOKED SOLID

McGREEVY and DOYLE

"IN MOTORING DIFFICULTIES"

Dir. MORRIS & FEIL

By JACK LAIT

MOORE & FIELDS

Singing, Talking, Comedy and Dancing

Direction HORWITZ & KRAUS

CLARENCE WILBUR

in "TATTERED ARISTOCRACY"

Management ABE I. FEINBERG

MARGARET DOHERTY & Co.

PAST AND PRESENT

Direction—FLOYD STOKER

AL MARKS and BESSE ROSA

COMEDY ODDITIES

DIRECTION—TOM ROONEY

BILLY WINKLE AND DEAN AL

EX BARTENDERS

ORIGINAL SONGS WITH A KICK

BOOKED SOLID

Dir. HORWITZ & KRAUS

JACK & NAYON

IN "A QUIANT ACQUAINTANCE"

Direction FLYNN & KENNY

THREE VAN COOKS

"HARMONY IN A CHINESE LAUNDRY"

Direction CHAS. S. WILSON

FILM FLASHES

(Continued from Page 29)

Matt Moore is at work in "Whispers," starring Elaine Hammerstein.

George Archambaud is directing the filming of "Marooned Hearts" for Selznick.

H. D. Goldberg has been appointed manager of the Atlanta Exchange of Republic Pictures, Inc.

"The Deep Purple," featuring Miriam Cooper and directed by Raul Walsh, is finished, titled and cut.

Sarah Mason has been added to the Metro scenario staff, and will write continuity for the Loew-Metro productions.

Bobby Connolly, child actor, has been signed to play in "The Flapper," a Selznick feature starring Olive Thomas.

Edward Cecil has been engaged to play the heavy role in Bert Lytell's forthcoming picture, "The Temple of Dawn."

Douglas Fairbanks has purchased from Louis Weadock an original story which he will produce after his honeymoon.

Cleveland Moffet has arrived in New York to collaborate with Albert E. Smith in making several new serial scenarios.

Alice Brady is to use the old Essanay Studios in Chicago to make several pictures while she is there in "Forever After."

Irving Cummings and Beulah Booker have been added to the all-star cast that Metro is assembling for "The New Henrietta."

Robert Henley's first assignment as a Selznick director will be to direct William Faversham. They will go to Canada to make their first picture.

F. J. Godson, vice-president of Goldwyn, is acting as president during the absence of Samuel Goldwyn, who sailed for England recently.

Reelcraft Pictures has added to its program the Franey comedies, to be released every other week. They also have the Billy West and Alice Howell comedies.

Pathe has announced for release a new picture directed by Hobart Henley, entitled "The Power of Money" and taken from Beulah Poynter's "The Marrying of Emmy."

Queenie Keefe is to be featured in a production now under way at the Selznick Studios, entitled "Marooned Hearts." Tom Lytell is to play opposite her.

Ernest Francois Jores, former organist at the Capitol Theatre, New York, was married last week to Beatrice Herrick, at the "Little Church Around the Corner."

Carmel Myers has returned to the Universal banner under a long term contract, after a year in musical comedy. She was in "The Magic Melody," and is to be starred by Universal.

J. Robert Rubin, general counsel for Metro, is making a tour of the Metro studios and exchanges throughout the country, with his wife and baby.

The Hulsey Exchanges, controlling practically the entire southwestern territory, have been acquired by Metro Pictures Corporation. This leaves only the Boston and Philadelphia offices handling Metro Pictures under independent management.

"The Road to Ambition" has been purchased from Elaine Sterne by Myron Selznick, as a starring vehicle for Eugene O'Brien.

Owen Moore is featured in a new Selznick picture called "Love Among the Chickens," now being produced in the Selznick West Coast Studios, under Wesley Ruggles.

Fritz Tidden, well known newspaper man and critic, has been added to the staff of Selznick's editing and reviewing board, at the Bronx Studios.

Thurston Hall, Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew and John Ardizoni are in the cast of "The Valley of Doubt," a Selznick all star special written by William Mack.

Matt Moore, Marjorie Daw, Christine Mayo, Betty Benton, Wesley Barry, Tom Gulse, Adele Farrington, Tom Wilson, David Butler and Thomas Jefferson, are in the cast of "Don't Ever Marry," a new special by Mardhal Nellan.

Vivian Martin and her company have returned from Tampa, Fla., where they were at work on exterior scenes for her first independent production.

E. Phillips Oppenheim and Cynthia Stockley have been added to the list of famous authors being recruited by Goldwyn, which has secured the screen rights to their books and stories for a period of years.

Work has begun on the all-star production of "Parlor, Bedroom and Bath," in which Ruth Stonehouse and Eugene Pallette will be starred.

James Dent has been appointed assistant to Myron Selznick.

Roy Somerville has been signed by Joe Brandt to scenarioize "The Son of Tarzan."

Marie Walcamp, her director, Henry McRea, and her company, have returned from Japan.

J. C. Brownell, scenario editor for Universal, is back in New York after a trip abroad.

Al Lichtman, of Famous Players returned from a coast trip in behalf of his company last week.

Major A. Hamilton Gibbs, brother of Cosmo Hamilton, has been engaged for the Fox scenario staff.

Winnifred Westover has been signed up by the Central Film Company, of Sweden, to star in their pictures.

William H. Kraft joined the staff of Robertson Cole this week, as publicity man for The New York Exchange.

Jack Livingston has signed a contract with Metro, to be entered into after completing his work for Universal.

A new industrial is to be made by Universal and called "Man to Man," from a story and scenario by Harry Litch.

Arthur F. Beck and Sydney Garrett have returned to New York from a trip to Los Angeles, where they obtained a studio site.

Lillian Gish's first picture as a director has been retitled from "She Could Make Him Behave" to "The Remodelled Husband."

Thomas J. Garrity has signed with Famous Players Lasky to write scenarios. His first is "burglar proof," for Bryant Washburn.

Louis Weadock, who wrote "When the Clouds Roll By" for Douglas Fairbanks, was married to Mrs. Belle Rogers Green in Hollywood, recently.

Buster Keaton has been signed by Metro on a long term contract, whereby Metro secures the right to feature him in a series of eight comedies a year.

Zazu Pitts is at work on a new picture called "The Little Widow," after completing work on "The Heart of Twenty," under supervision of Henry Holker.

FOX GETS NEW WORKS

William Fox has obtained an option for the world's motion picture rights to all of Mrs. Pearl Doles Bell's writings. Mrs. Bell is the author of "Her Elephant Man," a film feature recently produced by the Fox Film Corporation in which Shirley Mason is featured. She is also the author of "Molly and I," which she adapted for the screen from Frank R. Adams's book called "Molly and I and the Silver Ring"; "Love's Harvest," which she adapted from a book called "His Harvest." This picture, with Shirley Mason featured, will be released next month. She has also written a story called "The Little Pagan" in which Shirley Mason will be featured later on.

DEMPSEY SERIAL FINISHED

Jack Dempsey has completed his film for Pathe, which is to be released under the title of "Daredevil Jack." Pathe will put it out on its serial program, in fifteen episodes of two reels. W. S. Van Dyke directed the picture under the supervision of Robert Brunton.

GETS FOREIGN DISTRIBUTOR

A deal said to involve a sum of more than \$2,000,000 was made last week by Lewis J. Selznick with the Walturdaw Company, Ltd., of London, England, when he signed contracts for the distribution of the Selznick production in Britain. Selznick will shortly begin active production work in England.

UNITED HOLDS SPECIAL MEETING

The United Artists Corporation held a special meeting last week attended by Oscar Price, Nathan Burkhon, A. H. Banzhaf, and Dennis O'Brien. The resignations of Price as president and William Gibbs McAdoo as general counsel of the organizations were tendered and accepted. Another meeting will be held on or about May 15, at which time a new president and general counsel will be chosen.

ABOUT YOU! AND YOU!!

(Continued from Page 17)

The Arnaut Brothers will sail for Europe in two weeks.

Sam Berk and Juanita Sawn were married at Seattle recently.

John McCarron retired as a vaudeville agent and left for the west.

Clara West, of Laughlin and West, has been taken ill and cancelled all time.

Morey K. Eastman and Betty De Vere were married April 2 at Canton, Ohio.

Pembroke and Held, a new two singing, talking and piano act, opens this week.

Jane Darro married Frank Korb, a non-professional, at Detroit the end of last month.

Ben Welch leaves the last of April for London to take part in the new Hippodrome show.

Arthur Utry, formerly of Sherman and Utry, is now with William Brandell's "Pretty Cinderella."

Harry Burns, of Burns and Fabrito, and Tessie Fierando, a non-professional, are now man and wife.

Stewart Black and Company opened a tour of the Loew A. & H. Western time at Minneapolis on April 18.

William and Gordon Dooley will do an act with the Dolly Sisters when De Courville opens his new revue.

Marjorie Bentley, formerly with "La La Lucille," has announced her engagement to Edward Morgan.

Charles Deland opened a tour of the Loew time in Montreal on April 12, booked by the Tom Jones office.

Spencer Borrows, of the Sheedy office, was married to Stella Blair on March 8, but kept it quiet till this week.

Professor and Mrs. Herman had a new baby girl born to them on April 3. There are eight other children in the family.

Bronson and Baldwin had trouble with their baggage and could not open at the Orpheum, Brooklyn, last Monday matinee.

B. E. Thomas, who has been a stage carpenter and manager for forty-seven years, resigned from the Alhambra this week.

Coscia, of the team of Coscia and Verdi, badly sprained his left foot at Houston, Texas, last week, while stepping out of an auto.

Jenney Middleton, who has been appearing over the Orpheum circuit, was married last week to Nathan F. Block, non-professional.

Eric Mayne, Conway Tearle and Tom Lytell have been added to the cast of "Marooned Hearts," in which Zeena Keefe will be featured.

George Meyer and Al Bryan are writing the book and music for the new Lew Fields show, which may be called "Poor Little Ritz Girl."

Genevive Tobin, of the Tobin Sisters, will be featured in a new play, "Little Old New York," under the management of Arthur Hopkins.

Tom Sigourney, known professionally as Tom La Roy, has returned to New York after a trip through the South in his boat, "Dough Boy," where he has been delivering lectures under the auspices of the American Legion. He was wounded three times and gassed during the war, while with the Canadians.

STARLIGHT PARK OPENS MAY 1

The Starlight Amusement Park, run by The Bronx Exhibition, Inc., opens its season on May 1st. The officers of the corporation are: A. J. McGarvis, president; H. K. Mount, vice president; E. H. Mount, treasurer; L. A. Beade, secretary; W. H. Pine, publicity director; E. H. Whitwell, a new man to the organization, picnic master; Sam Bogart, assistant treasurer; J. J. Savage, a new man, manager of the park, and Ernest Glasser, auditor. The park was formerly known as The Bronx Exposition Park.

FRED WHITNEY SUED

Howard Gowns, Inc., a costume establishment has instituted suit against Fred C. Whitney, the producer, head of "The Sweet Sixteen, Inc." They allege that Whitney owed them \$3,000 for costumes and that he paid \$700 in cash and the balance in the stock of his company, which, according to the plaintiff is worthless. They ask that they be paid the \$2,300 difference.

ASSOCIATED AFTER FARRAR

It is reported that Geraldine Farrar has completed arrangements to sign a contract with Associated Exhibitors, of which Fred C. Quimby is general manager. According to the report, Miss Farrar will work in the East, as she is tired of California and will start in May to work all Summer. She recently cancelled her contract with Goldwyn.

SUES GOLDWYN FOR CONTRACT

Orrin Johnson has entered a suit asking for \$5,100 damages against Goldwyn Pictures Corporation. He claims he was engaged by the company to act in "Scratch My Back" by Rupert Hughes and that he would have been employed six weeks on the picture, at a salary of \$500 a week, but that the contract was never carried out.

VAN LOAN WRITES ANOTHER

"The Third Eye," a fifteen episode serial, will shortly be released by Pathe. It is a picturization of an original story by H. H. Van Loan and will feature Warner Oland and Eileen Percy. The plot involves a motion picture actress in a murder mystery with much of the action laid in a studio.

NEWS REEL MEN TO ORGANIZE

A movement has been started to organize the reporters of the screen, the men who film the news reels, into one organization, in which the recognized companies would be represented. The companies included in this are International, Pathe, Kinograms, Selznick, Fox and Gaumont.

GIVE PRESENT TO MORRIS

The branch managers of the Republic and Select exchanges, of which Sam Morris is general manager, presented him with a set of diamond studded platinum cuff links and shirt studs during the recent convention held at the Hotel Astor.

ELAINE HAMMERSTEIN RE-SIGNS

Elaine Hammerstein has been re-engaged by the Selznick Picture corporation for a term of seven years. Her recent success in the dual role in "The Shadow of Rosalie Byrnes" had much to do with the signing of the contract.

"JENNY" NEXT FOR OLIVE THOMAS

When the picture that she is at present working on is completed, Olive Thomas is to be starred in a new film called "Jenny," from the pen of Roy Harniman, a British writer, and directed by Lawrence Trimble.

ALBERT GRAY SAILING SOON

Albert Gray, who represents D. W. Griffith in various enterprises, sails for Europe on the 17th, to represent Griffith abroad. He is taking his wife with him.

CAPELLINI SIGNED

Albert Capellini, the French director, has been signed by Cosmopolitan Productions to make five films for them, the first to be "Inside the Cup."

STAN & MAE LAUREL

"NO MOTHER TO GUIDE THEM"

DIRECTION—MESSRS. HORWITZ & KRAUS

- LEE & DU VAL -

CAUGHT BY SURPRISE

Dir. HORWITZ AND KRAUS

Originators of the Flip Flap Somersault; Tee to Tee Catch

KENNEDY & KRAMER

IN DANCING ITEMS, FEATURING MAUDE KRAMER

EVER SEE HER DANCE

Dir. CHAS. J. FITZPATRICK

PLAYING THE LOEW CIRCUIT

BOOKED SOLID

BOBBY STONE & CO.

in HEARTS and FLOWERS A Musical Farce

By BOBBY STONE. Assisted by ANNETTE FORDE, GEORGE USHER and MAY TOW

SIDNEY BYRON AND PRICE BETTY

in "A MODEL UNION"

Staged by HASSARD SHORT

Direction—CHAS. S. WILSHIN

DONAHUE and FLETCHER

ALF. T. WILTON

BOB

JIMMY

LYONS and CLAYTON

Hilarious Italian Musical Entertainers

ALEX AND MADELINE THE BRISSONS NOVELTY ENTERTAINERS**HAL SPRINGFORD**

BRILLIANT MALE PRIMA DONNA

FEATURED WITH SAILOR'S REVUE

Ward, Bell & WardSinging - Dancing - Comedy - Acrobatic
IN VAUDEVILLE**PAUL PETCHING**

THE MUSICAL FLOWER GARDEN

16 Packard Ave., Lymanville, R. I. Open for next season.

Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.

BILLIE ROSE and DELL BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

Read the Clipper Letter List

DESTINN SUES HAVANA MANAGER

Emmy Destinn, the soprano, entered suit last week against Adolpho Bracale, alleging breach of contract and asking for damages amounting to \$12,000. She says that Bracale engaged her to sing at six concerts in Havana at \$2,000 a concert, that he was to pay for her passage from New York to Havana and back and that he was to pay her for two concerts in advance of leaving New York, all of which never happened, she says. Therefore, she is suing for the full amount.

THEATRE CAFE OWNER DEAD

CHICAGO, Ill., April 9.—Dow B. Lewis, famous Loop bar owner and well known to theatrical people, died in this city on Friday. He had operated his theatrical bar here for twenty years.

HOMELIEST WOMAN REACHES HERE

Mrs. Mary A. Bevan, who has exhibited herself in England as "the homeliest woman in the world" arrived in the United States last week on the *S. S. Philadelphia*. She is joining the Barnum and Bailey, Ringling Brothers Circus.

FELLOWSHIP FOR HAMMERSTEIN

The memorial to Oscar Hammerstein will take the form of two fellowships in The American Academy of Rome, for which a \$1,000,000 campaign is now in progress.

WOODS BUYS "ORCHIDS"

"Orchids" is the title of a new play being written by Channing Pollock. It will be produced by A. H. Woods next August.

CAPITOL

After hearing the orchestra render Rimsky-Korsakov's "Scheherazade" badly, the way was sort of paved for the expectation that Puccini's two-act opera, "Le Villi," the feature of this week's program, would also receive an inadequate interpretation from Nathaniel Finston's musicians. It did. And not only that, but the way this little opera was sung, danced and produced on the opening night at this house, where it is being sung for the first time in English, according to the announcement in the program, may best be described by the term awful, except that Cesar Nesl, the tenor, who sang the role of Roberto, despite his poor English pronunciation, was in excellent voice.

The feature picture was Nazimova in "The Heart of a Child," a Metro production. The scenario was adapted by Charles Bryant, leading man in the picture, from the novel by Frank Danby, and a mighty good job he has made of it. Nazimova invests the picture with her marvelous personality to such a degree that the story becomes extraordinarily interesting at times. She is not beautiful, but her acting talent is so great that she charms her beholders into visualizing her on the screen as the acme of pulchritude. This picture confirms the opinion we have long held about her, namely, that she is the best actress now appearing in motion pictures.

A Mack Sennett comedy, "Gee Whizz," "Topics of the Day" and the Capitol News reel, which included the final scenes of the activities of the German raider Moewe on the high seas, and the William J. Flynn detective story called "Chang and the Law" rounded out the motion picture part of the program. M. L. A.

referee five months ago. The action was kept secret and the details have not been given out because the papers were sealed upon request of both parties. They were married in March, 1917, and have no children.

FUND SETS ELECTION DATE

The annual election of the Actors Fund of America will take place on Tuesday, May 11, at the Hudson Theatre, at 2 p. m. Ethel Barrymore, Blanche Bates and Frank Bacon are nominated for election. Daniel Frohman, Joseph R. Grismer, F. F. Mackay, Sam A. Scribner and Gus Hill are nominated for re-election. Those remaining in office or on the Board are; Marc Klaw, Ralph Delmore, Milton Nobles, Harry Harwood, William Seymour, Frank McKee, E. F. Albee, Walter Vincent, Oscar Eagle, Major Bernard A. Reinhold, Charles A. Stevenson, Henry Dazian, Jesse L. Lasky and Charles B. Wells.

TO REVIVE "BIRD OF PARADISE"

Oliver Morosco is planning a revival of "The Bird of Paradise" early in the Summer. It will be spectacular and he will try to secure several members of the original cast, which included Laurette Taylor, Guy Bates Post, Theodore Roberts, Lewis S. Stone, Pamela Gaythorne and Robert Harrison.

RUSSIAN ISBA TO TOUR

PHILADELPHIA, Pa., April 9.—Serge Borowsky's Russian Isba, which opened here April 1, plays another week here, beginning to-day, and then goes on a road tour lasting till May 24. They are appearing at The Metropolitan Opera House, this city.

THREE CIRCUSES COMBINE

FREEMONT, Ill., April 8.—The Rice, Cooper and O'Brien circus, a combination of three small circuses, recently merged, will open its season for 1920 in this city on April 17. The show will play one week here.

GEORGE WHITE SIGNS THREE

Lou Holtz, Lester Allen and George Bickel, all of whom were in last year's "Scandals," have been re-engaged by George White for his new edition of the piece.

CUT OUT SUNDAY SHOWS

BLOOMINGTON, Ill., April 12.—The recent elections resulted in the defeat of the Sunday Theatre bill by a majority of 600, only half the city's votes having been polled.

DEATHS

AARON M. STERN, who for several years has been producing road shows, died two weeks ago in Cincinnati, Ohio, his home, where he made a fortune in several business enterprises before going into theatricals. Among the shows he toured throughout the country were "Twin Beds" and "She Walked in Her Sleep."

EMMA HOPKINS, member of the Hopkins Sisters, vaudeville act, and daughter of John D. Hopkins, the manager, died in the Misericordia Hospital, New York, last week after an illness of one year. She was twenty-eight years of age at the time of her death.

FRANK ROBERT MCKENZIE, who for the past nine years has been with E. H. Sothern playing in "Hamlet" and "If I Were King," died last week at his home in Narragansett Pier, following a two months' illness with Bright's Disease. He was fifty years old and had been married twice. His second wife survives him. He was a graduate of The American Academy of Dramatic Arts.

JOSEPH BLUM, a theatre owner of San Jose, California, and proprietor of the Jose Theatre, there, died last week at the age of sixty-five. He is survived by a brother, Marcus, a musical director, and a sister, Mrs. L. Joseph.

MRS. LILLE E. WILKINSON, a famous "Topsy" in "Uncle Tom's Cabin," died at the age of seventy-nine last Saturday in Worcester, Mass. Mrs. Wilkinson was born in England and during her career played with such stars as Edwin Booth. Later she headed her own companies in "East Lynne" and other successes. She was not the original "Topsy," but developed the part to one of the principal features of the play.

BURLESQUE NEWS

(Continued from Page 25)

**EDMOND HAYES
GIVES GOOD SHOW
FILLED WITH LAUGHS**

The programme at the Star last week read "Edmond Hayes and his own Company with Mr. and Mrs. Bozo." "The Piano Movers" and "The Wise Guy" were the two parts offered. Both were funny and kept the audience in good humor.

This is a one man show, with Hayes the dominating feature. He is doing the character he made famous years ago as "The Piano Mover." He is naturally a slow comedian, but seemed more so than usual last Thursday night and the "straight" man had to keep after him most of the time. He was very amusing, however.

Harry Hills is doing the "straight." He is another of the old time "straight" men who can make the younger generation go some to keep up with him. He is an aggressive fellow and a corking good "feeder." He is a neat dresser, also. His voice is better than it has been in years. Ida Emmerson, looking as well as she did when she was with the old Bowery's a few years back, was in most of the scenes with Hayes. She can sing and read lines as well as she did of old. Her costumes were pretty.

Gertrude O'Connor was the ingenue early in the show, but changed to characters in the second scene of the first part. In this she did very well. She is one of the best eccentric comedienne we have seen in burlesque. Her mannerisms and peculiar actions were appreciated by the crowded house. In her numbers, she displayed a good contralto voice and she is no mean dancer.

John McKinnon is taking care of the characters, and, in the several he portrays, gives a good account of himself. His Englishman is very good. He has a good voice for reading lines, his enunciation is excellent and he should make a fine "straight" man.

Billie Kimes, a plump and shapely young Miss, with black, bobbed hair, is the soubrette. She puts her numbers over well and in a lively fashion. She wore some pretty dresses, also.

Bob Mack was the Bozo and carried the part out very well.

Dolly LaSalle stepped out of the chorus and led several numbers very successfully. She has a good voice and makes a fine appearance. The little lady should develop into an ingenue prima donna for she has the voice and is the size of an ingenue. Margie Newell is in several bits and easily took care of what she had to do.

Hayes and Hills put over a comedy talking act in one that was very amusing. The duet offered by McKinnon and Miss LaSalle went over nicely.

Dave Krouse, the owner of this show, spent considerable money on the wardrobe and scenery, as well as the electrical effects. He has a great laughing show. SID.

**MINSKY STOCK
COMPANY PUT ON
FAST, CORKING SHOW**

A corking good fast show was given by the players of the Minsky Stock Company at the National Winter Garden last Wednesday afternoon. All worked hard and put the bits over well.

The money bit was funny as Rose and Shafkin did it, as was the "ordering a meal" bit done by Fox, Mackey and Stevens. The "stolen husband" bit pleased as given by Mackey, Fox and Miss Bell.

The "love" bit went well as played by Rose, Harrison, Shafkin and Miss Clark. The "pantomime whiskey" bit was another fine one, in which Fox, Mackey and Rose worked.

Shafkin offered a singing specialty in one that pleased. It was a Yiddish number.

The "Sometime" number, in which all the principals took part, working in couples, was nicely offered and well staged. Stevens and Miss Fennell, at the finish, did a neat acrobatic dancing specialty that was exceptionally graceful.

The Apache dance went over well as offered by Harrison and Babe Wellington. Fox and Mackey burlesqued it and were a scream. The boys handled each other rather rough, much to the merriment of the audience.

The Minskys have a good looking lot of shapely girls in the chorus, which help set off the surroundings. Some of the girls look as though they came direct from a Broadway show.

One of the features of this house is the orchestra, which is, without doubt, the best in any burlesque house in Greater New York. There is plenty of brass in it and the way they play the numbers would put them over, no matter who was leading.

The principals included Eddie (Boze) Fox, Frank (Adolph) Mackey, Dave Shafkin and Lew Rose, comedians. Arthur Harrison, a new "straight" man and a good one. Leo Stevens, juvenile; Emma Kohler, prima donna; Norma Bell, leads; Carrie Fennell and Babe Wellington, soubrettes, and Emily Clark and Dorothy Ray, ingenues, completed the line-up.

The principals were well dressed and put plenty of pep into their work. SID.

FOR SALE
ALL SCENERY AND EFFECTS
Gertrude Hoffmann Revues
ENTIRE "SUMURUN" PRODUCTION.
ILLUMINATED STEEL RUNWAY; FIVE
SECTION STEEL DIVING TANK. APPLY
MAX HOFFMANN, PALACE THEATRE,
NEW YORK, WEEK OF APRIL 19.

"CUDDLES" WANTS HER WAGES

CHICAGO, Apr. 10.—Lila Lee, film star and the former partner of Georgie Price in vaudeville, in the "Georgie and Cuddles Revue," and in private life known as Augusta Appel, has asked for an injunction in the Superior Court, restraining the Famous Players Lasky Corporation, for which she works, from paying any more money earned by her to Mrs. Gus Edwards, wife of the theatrical producer and her guardian.

It was at the film star's own request that Mrs. Edwards was appointed her guardian a year ago, as she has been in charge of her since she was five years old.

Lila Lee's petition requests that all her property now held or controlled by Mrs. Edwards, be turned over to her father, Carl Appel, proprietor of the North Side Turner Hall. She says that she does not even know what she is earning in the movies, as Mrs. Edwards makes all her contracts for her.

Mrs. Edwards will contest the suit.

TAITS GET "IRENE" AND OTHERS

J. and M. Tait have secured for production in Australia, among several other plays, the rights to "Irene." The piece is now in rehearsal under the direction of Wilmer Bentley, who formerly directed Cawthorne and Sanderson for four years, and who has also been associated with Frohman and Dillingham for a number of years.

"Irene" is scheduled to open, either in Sydney at the Palace Theatre, or at the King's, Melbourne, on July 20. Bentley will sail on May 18. The cast of "Irene," consisting of thirty-three people, will follow on June 23.

The Taites have also secured "The Firefly," which has never been done in the Antipodes, and will also present "The Gingerbread Man" during the Christmas holidays.

WALTONS FINALLY DIVORCED

The divorce proceedings started by Florence Walton Mouvet against Maurice Mouvet, her husband, with whom she appeared in the dancing act known as Maurice and Florence Walton, were brought to a head last week with the granting of an interlocutory decree of divorce in her favor. The decree is the result of evidence and findings reported by Oscar LeRoy Warren, who was appointed

JAMES MADISON Says—

To my way of thinking, folks go to a vaudeville theatre for recreation and therefore to a considerable extent check their mentalities at the box office. That's why I aim to write elementary laughs and hokum points but with a veneer of class to harmonize with modern conditions. My office is at 1493 Broadway, New York. I also publish MADISON'S BUDGET.

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange (AGENCY)

(Palace Theatre Building, New York)
B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS
Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

ALLEN
SPENCER
TENNEY

A VAUDEVILLE WRITER OF VAUDEVILLE MATERIAL
THE AUDIENCES OF VAUDEVILLE LIKE. WRITE FOR
ME TO WRITE FOR YOU.

Allen Spencer Tenney,
1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro Plays. Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York.

Insure Your Material Against Theft REGISTER YOUR ACT SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you
as an acknowledgement, and for future reference. The contribution should be signed plainly by the
person or firm sending the same, and should be endorsed by the stage manager of the show or of the
house where the act is being used or other witnesses. Further acknowledgement will be made by
the names and numbers being published.

Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1694 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled
for Registration.

NAME

ADDRESS

WE CATER TO THE THEATRICAL PROFESSION

MARNE RESTAURANT

117-119 WEST 47th STREET, NEW YORK

LUNCH 50c

ALSO A LA CARTE

DINNER 75c

WIGS and BEARDS

IN All Styles and Qualities

THEATRICAL JEWELRY AND
SPANGLES, TIGHTS, OPERA HOSE
AND STOCKINGS, FANCY BRO-
CADES, GOLD and SILVER TRIM-
MINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices
SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St.

New York

HERMAN BACH

"THE LONGACRE JEWELER"

NOW AT 1544 BROADWAY, N. Y. C.

Opposite Strand Theatre

Formerly 45th St. and Broadway



Large List New
Professional and Amateur
Vaudeville Acts, Stage Monologues,
New Minstrel Material, Jokes, Hand
Books, Operettas, Folk Dances,
Musical Readings, Recitations, Dialogs,
Special Entertainments, Speakers,
Pageants, Motion Songs, Shadow Plays,
Tableaux, Drills, Wigs, Beards, Grease Paints and
Other Make-Up Goods. CATALOGUE FREE.
T. S. DENISON & CO., DEPT. 17, CHICAGO

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.

Harvey Thomas, 316-18-20-59 E. Van Buren
St., Chicago, Ill.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New
York City.
Edward Doyle, Attorney, 421 Merchants Bank
Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120
B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.
Andrew J. Smith, 53-63 Park Row, N. Y.

MUSICAL CLASSES

A. Braunneiss, 1012 Napier Ave., Richmond
Hill, N. Y.

SCENERY.

Schell's Scenic Studio

581-583-585 South High St., Columbus, O

Kahn & Bouwman Scenic Studio
160 W. 45th St., 4th Floor, N. Y. C. Bryant 1925.

SCENERY FOR HIRE AND SALE
Amelia Grain, 819 Spring Garden St., Phila-
delphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, N. Y.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit,
Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Bos-
ton, Mass.

THEATRICAL HARDWARE.

A. W. Gerstner Co., 634 8th Ave. (41st St.),
New York.

THEATRICAL PROPERTIES

John Brunton Studios

224 W. 41st St., N. Y.—Bryant 5914.

VENTRILOQUIST FIGURES.

Ben. Hobson, 1549 Benson Ave., Westchester,
N. Y.

VIOLINS AND SUPPLIES

August Gemunder & Sons, 141 W. 42d St.,
N. Y.

TAYLOR TRUNKS

C. A. Taylor Trunk Works

FUNNIEST PARODY EVER WRITTEN THE

FACE ON THE BARROOM FLOOR

Inc. Original Bar Room Monologue

\$1.00

ELMER TENLEY

317 Strand Theatre Building, N. Y. City

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the Am-
bitious Young Composer, Placing your Songs
before the Public. Lists over 500 Music Deal-
ers—200 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

SCHNOTER'S SUSPENSORIES



YOU can enjoy perfect
comfort and freedom.
Schnoter's Suspenders and
Jock Straps have gained their
wide-spread popularity by
quality, wear, fit, and low price.

At Drug Stores or sent direct \$1.00

Send for booklet of other styles and prices

J. C. SCHNOTER CO.

628 SIXTH AVE. Dept. (L) N. Y. CITY

PAPER HATS

for Carnivals, Parades, Dancing. Doz. 35c. up
Catalog free
GUS KLIPPERT, 46 Cooper Sq., N. Y.

WE ARE NOW LOCATED

IN LARGER QUARTERS AT

141 W. 36th Street
WILLIAM BAL COMPANY

MANUFACTURERS OF THE

"Dreadnaught"

XX and "STAR"

PROFESSIONAL

TRUNKS

Show Printing

Heralds, Tonighters, Dodgers,
Tack and Window Cards, Half
Sheets, One Sheets, Three Sheets,
Cloth Banners, Card Herads,
Letterheads, Envelopes, Etc. Type
Work Only. No Stock Paper.
Everything Made to Order. Union
Label Printing. Write for Prices.

GAZETTE SHOW PRINTING
COMPANY

MATTOON

ILLINOIS



The world's largest manufacturers
of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York Chicago
1564 B'way at 46th St. State and Monroe Sts.

WARDROBE PROP TRUNKS

\$5.00

Big Bargain. Have been used. Also a
few Second Hand Innovation and Fibre
Wardrobe Trunks, \$10 and \$15. A few
extra large Property Trunks. Also old
Taylor Trunks and Bal Trunks.
Parlor Floor, 28 W. 31st St., N. Y. City.

SCENERY

Diamond Dye, Oil or Water Colors

SCHELL SCENIC STUDIO, COLUMBUS, O.

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 2665
Decatur Ave., New York City.
Stamp for catalog.

ACTS

PLAYS, SKETCHES WRIT-
TEN. TERMS for a stamp. E.
L. GAMBLE, Playwright,
EAST LIVERPOOL, OHIO.

WIG

Real Human Hair, Irish Comedian,
Jew, Drunken, Clown, \$1.00, \$1.75
each. Negro, 75c. Lady wig, \$2.50,
\$5.00 each. Tights, \$1.75. Hair
Mustache or Chin Beard, 25c. each.
Catalog free.

GUS KLIPPERT, 46 Cooper Sq., New York.